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THE UNIVERSITY OF ALBERTA

CARRIAGES AND TRAVEL IN THE NOVELS OF JANE AUSTEN

by

BARRY NOLAN

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

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in partial fulfillment of the requirements for the degree of Master of Arts.

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Abstract

Details in Jane Austen's novels have usually been considered as primarily representational; that is, they provide the illusion of reality. Some recent criticism has considered details, their selection and arrangement, primarily as rhetorical evidence meant to persuade the reader of a particular point of view. In this thesis, I examine carriages and travel in the novels to determine how they are a part of the novels' form and meaning.

In Chapter II, I shall discuss the carriage as an object with specific social associations. I shall describe the various types of carriages driven by characters and certain matters of propriety to show how they inform character and the social worlds of the novels.

Using this discussion as a basis in Chapter III, I shall examine the way in which Jane Austen uses carriages as an integral part of her narrative. Carriages often determine the direction of social intercourse: several characters arrange seating in carriages to control relationships; some characters use their carriages as signs of wealth or social status; carriages and travel can be subjects for conversations which are in fact about more important problems. Because carriages are objects of social significance, Jane Austen uses them as devices for illustrating characters and for developing plot.

In Chapter IV, I shall explore the relationship between travel and emotion. Travel in Jane Austen is in several ways a metaphor for emotion. Journeys are sometimes occasions for descriptions of char-

acter which also reveal thematic concerns. Journeys can show a development of character in that the character learns about her own moral nature. Journeys also represent emotional changes or developments. Young men reveal their love for a woman by making a journey. For some characters, the journey is consciously a sign or declaration of love. Seduction is sometimes attempted by young men who convince or attempt to convince young women to ride with them. By defining emotion, these aspects of travel enable Jane Austen to define character.

Finally, Chapter V deals with travel and theme. The pattern of the journeys in each novel is a guide to the understanding of theme. Generally, the structure of journeys leads the heroine from illusion to discovery. The stages of the journeys mark the progress toward a greater moral awareness. The complexity of detail established by Jane Austen's use of carriages and travel provides a setting from which the reader may make subtle judgments.

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Chapter I: Introduction

A topic like carriages and travel in Jane Austen's novels requires a particular focus or point of view before it can presume to be important. The topic must be placed within the context of a literary problem and must then become a means for exploring that problem. I shall first define the critical context of my topic and then describe how I shall proceed with it.

Jane Austen's attention to detail has often been noted by critics of her novels. One of the most important of recent critics, A. Walton Litz, has written within a discussion of the minute changes made on the "undated first draft, heavily corrected and revised"[1] of The Watsons:

> Evidently Jane Austen felt an acute need for some grounding in realistic detail, as in her use of almanacs and roadbooks when constructing her later novels. Throughout her letters to Anna she displays a persistent concern for accuracy of detail; as R.W. Chapman has said, she 'knows all the details, and gives us very few of them.'[2]

The accuracy of detail in Jane Austen's novels is a fact which can be readily acknowledged. Another recent critic, Malcolm Bradbury, has noted: "Jane Austen is clearly an artist who depends on the guarantee of society to bring her fictional world into being."[3] Jane Austen is concerned about detail because she wishes her novels to be representational; or, as Henry James has written, she wishes to produce the "illusion of life" by establishing "solidity of specification."[4] She warns Anna about her fiction: "Let the Portmans go to Ireland, but as you know nothing of the Manners there, you had better not go with them. You will be in danger of giving false representations" (Letters, 165).

Her advice gives us a clear idea of her sense of the limitations of her own subject matter. When she tells Anna, "You are now collecting your People delightfully, getting them exactly into such a spot as is the delight of my life; 3 or 4 Families in a Country Village is the very thing to work on. . . " (Letters, 170), she is acknowledging her own understanding of the complexity of significant detail to be culled from the manners and characters of a country village.

But the danger of focusing on statements such as this last is that often critics, though not the writers I have just quoted, end the discussion at this point: detail in Jane Austen is for representation. They quote her statements on subject matter and assume that the novels are about life in a country village and nothing more. We need to keep in mind the warning Jane Austen gives Anna in the letter just quoted, and hinted at by Chapman's statement quoted above. She writes: "You describe a sweet place, but your descriptions are often more minute than will be liked. You give too many particulars of right & left" (Letters, 170). Details for Jane Austen are to be selected and arranged with great care according to the principles established by the form and intention of the novel.[5] Within her fictional worlds, details are used to engage the reader in the experience of the novel. Details are seldom or never included simply to provide a realistic, authentic setting. The details inform the reader about personalities, about motives and intentions and about emotions. Whether consciously or unconsciously, the reader comes to feel the integrity of these worlds. Some of the assumptions underlying my study of carriages and travel in Jane Austen have been formed by Malcolm Bradbury's essay "Persuasions: Moral Comedy

in Emma and Persuasion" and it will be well for me at this point to quote an extended passage from this essay which states these assumptions. He writes:

> as a conscious artist, her society, her moral world, her compositional form are made, and made as in all good novels for the purpose of persuading us into a total, coherent impression in which arrangement and authorial management are of the essence. . . . [T]he making of a novel is the making of a world -- a persistently developing, changing world -- in language and the persuasion of the reader into the practices and principles by which it supports itself and remains coherent. Our means of engagement with that world is through a running act of persuasion which may be stabilized as a 'tone,' a rhetorical wholeness or narrative posture devoted not only to convincing us that there is here a whole world operational and worth attention but that it is assessable and comprehensible only if a certain attitude is taken to it.[6]

I assume that each description of a carriage or a journey has a function in the creation of the whole work. Details of carriages or travel are not incidental touches for effect, but evidence meant to persuade the reader of a particular attitude toward character and idea. The details in Jane Austen's narrative allow fine distinctions of description which, within the form of the novel, become the ground for complex and critical distinctions of her moral worlds.

In the following study I will examine four aspects of Jane Austen's use of carriages and travel. Carriages are important objects in the novels of Jane Austen because she could count on her reader's knowledge of their general design and of the social associations surrounding each type of carriage. In this way, the names and descriptions of carriages are links with the real world. Simply to mention a phaeton or chaise would call to the reader's mind the image of an object and a sense of

the ways society thinks about it. In novels as social as Jane Austen's, carriages are part of the "clothing" in which characters show themselves to their world and clues by which we as readers know and judge them.

As objects of social significance, carriages are used by Jane Austen as devices within her dramatic narrative. Incidents where carriages are of immediate interest to the characters are numerous. Characters often discuss carriages and travel when they wish to avoid the real issue at hand, like Mrs. Norris, or when the real subject is not fully understood by the character, like Mr. Woodhouse. Mrs. Bennet and Mrs. Norris are the major examples of characters who determine the seating within a carriage in a desire to control who converses with whom; some characters also dispose a carriage as a method for enforcing, defining or changing their own social position or that of another character. As an object within a social setting, the carriage is used to create and develop plot and to show character.

Jane Austen is conscious of a relation between travel and emotion, as the juvenilia reveal. A journey from one place to another may be an analogue for a character's emotional change or development. The relation between the journey and emotion is established by the description of the journey and the relationship between the character's specific thoughts and the movement of the carriage. Two conventional characteristics of journeys are also exploited; one type of journey is to be understood as a sign or declaration of love and the other begins as a conventional seduction and is developed in the later novels into an important motif. Because travel has metaphoric qualities which

reveal emotion, it is a subtle motif for developing character.

Finally, the pattern of journeys within each novel forms a basis for the development of theme. In Northanger Abbey, the journeys indicate a movement through literary styles. In Sense and Sensibility, the structure of the journeys is an exploration of the idea of sensibility. In Pride and Prejudice, Elizabeth's journeys reveal the struggles of a strong-willed and intelligent personality against the limitations of society. Darcy's journeys define the need for traditional values to allow for change and to welcome new energy. The resolution of the conflict between individual will and society's norms is signalled by the happy marriage of Darcy and Elizabeth. In Mansfield Park, an antithesis is established between repose and movement, between order and change. With Mansfield as the centre of the novel representing order and repose, outlying settings, particularly London and Portsmouth, represent movement and change. The characters are placed in relation to this scheme. In Emma, various journeys are the setting for the traumatic movement from self-delusion to self-knowledge. Anne Elliot's journeys in Persuasion represent stages in her development of a social identity and authority.

All four of these aspects -- the carriage as object and narrative device, and travel as it is a motif for expressing emotion and a pattern for establishing theme -- occur within the narrative of each novel. This study will consider Jane Austen's increasing skill through her career in handling the transformation of this body of subject matter into the forms of her fictional worlds.

Chapter II: The Carriage as an Object of Social Significance

To understand the carriage as an object of social significance in the late eighteenth century we must turn, as Dr. Chapman directs us, to the coachmaker and designer William Felton's "A Treatise on Carriages. Comprehending Coaches, Chariots, Phaetons, Curricles, Whiskeys, etc. together with their proper Harness" published in 1794[1] and 1801. Felton writes: "In the year 1790 the art of coachbuilding had been in a gradual state of improvement for half a century past, and had now arrived to a very high degree of perfection, with respect both to the beauty, strength and elegance of our English carriages."[2] As attention focused on the objects of travel themselves, they came to reflect the social or public identity of their owners; or, as Felton writes, carriages are "a distinguishing mark of the taste and rank of the proprietor."[3] In Jane Austen's novels, the characters who understand social conventions in a simple-minded and literal way are the best sources for the social meaning of carriages. One of the many questions Lady Catherine de Bourgh asks when introduced to Elizabeth Bennet is "what carriage her father kept. . . "(PP,164). For Lady Catherine, the answer will irrevocably place the Bennets socially. Mrs. John Dashwood and Mrs. Ferrars wish that Edward would assume an important social or political position. The narrator explains that: "[Edward's] mother wished to interest him in political concerns, to get him into parliament, or to see him connected with some of the great men of the day. Mrs. John Dashwood wished it likewise; but in the mean while, till

one of these superior blessings could be attained, it would have quieted her ambition to see him driving a barouche. But Edward had no turn for great men or barouches"(SS,16). Both women are interested solely in the appearance of social status and a respectable carriage would do almost as well as real influence. Edward's family recommend the respectable professions to him. "The law was allowed to be genteel enough; many young men, who had chambers in the Temple, made a very good appearance in the first circles, and drove about town in very knowing gigs"(SS,103). The wit of this last phrase indicates the degree to which carriages can acquire specific social associations. The fashion for lawyers to look worldly and all-knowing must be reflected by the carriages they drive. Mr. Collins has an extremely exaggerated respect for rank and therefore observes carriages carefully. Elizabeth and Charlotte "were indebted to Mr. Collins for the knowledge of what carriages went along, and how often especially Miss de Bourgh drove by in her phaeton, which he never failed coming to inform them of, though it happened almost every day"(PP,168). The social significance of each type of carriage was determined to a large extent by the design of the carriage, the quality of its materials, and its size, finish and accoutrements. These factors naturally affected the price of the carriage. As a result of this attention to carriages, they became an important index to the way people saw themselves within society. It is necessary, then, to begin by describing the objects themselves in order to gain a sense of their value and the associations which surround them.

The word carriage is the generic term for vehicles pulled by horses;

Felton writes:

> In the usual meaning of the word carriage among coach-makers, it is the lower framework on which the body containing the passengers is fixed or suspended and to which the wheels are attached. Although, speaking generally, all vehicles are called carriages, yet, in speaking technically, the distinction must be observed.
>
> It is the body, however, which contains the passengers, which varies most in shape and size, and which is most conspicuous to the eye, and from which, therefore, we derive the particular name of each sort of vehicle.[4]

Often in Jane Austen's novels, particularly Pride and Prejudice and Mansfield Park, there is a movement in description from the general to the particular; that is, a carriage is said to be approaching and then the particular vehicle is named. The habit seems to indicate that the characters are consciously interested in noting the type of carriage as a source of information.

The major division in the kinds of carriages was between two and four-wheeled carriages. The principal two-wheeled carriages were the gig and the curricle or curricle-gig. The main difference between the two was that the gig was pulled by one horse and the curricle by two.[5] The bodies of these carriages were open and seated two, or, in a pinch, three. Both carriages were made with movable hoods.[6] The passengers sat facing forward and one passenger drove.

John Thorpe's exaggerated description of his gig illustrates how the design and accoutrements are meant to impress his listener. He had wanted a curricle, he insists, and bought this gig simply to oblige a friend, "a Christchurch man," who had become bored with it after a few weeks. He says it was "town built," therefore fashionable, and, he says, " '[c]urricle-hung you see; seat, trunk, sword-case, splashing-

board, lamps, silver mouldings, all you see complete; the iron-work as good as new or better"(NA, 46). He soon begins to brag about his horse and the great value of horse and carriage. He obviously wishes the carriage was an expensive curricle. The gig is a functional vehicle favoured by young, single and not wealthy men. James Morland, Thorpe and Mr. Collins drive one. After moving into Kellynch-Hall, the Crofts purchase a gig, exhibiting their practical, unostentatious natures (P, 73). When the Crofts offer a ride to one of the walking party of young people, Louisa Musgrove suspects that Mary will not accept the offer because "the Elliot pride could not endure to make a third in a one horse chaise"(P, 90).

The curricle, on the other hand, reflects greater wealth and a consequently higher social rank. Henry Tilney, John Willoughby, Darcy, James Rushworth, Charles Musgrove and William Elliot drive curricles. In Lyme Regis, the young people are drawn to the window by the sound of a carriage; "[i]t was a gentleman's carriage -- a curricle --"(P, 105). When Elizabeth Bennet looks out the Lambton inn window, she recognizes the livery on Mr. Darcy's curricle (PP, 260). Mrs. Jennings is not surprised that Willoughby is to marry the wealthy Miss Grey: " 'No wonder! dashing about with his curricle and hunters!' "(SS, 194). Keeping two horses for the curricle meant it was more expensive than a gig and its more elaborate finish and accoutrements made it a more fashionable carriage to own.

Two smaller two-wheeled carriages mentioned in Jane Austen are the whiskey and chair or Italian chair. Mr. Clifford, from the fragment bearing his name in Volume the First, who seems from the narrator's

description to have every kind of carriage in existence, has one of each (MW, 43). Both these vehicles resembled the gig in design but the body was a chair seating two which was affixed to the carriage. The Watsons, a family in quite reduced circumstances, have an "old chair" pulled by an "old mare"(MW, 315, 322). Captain Wentworth and Charles Musgrove each offer to get Anne Elliot a chair to take her home (P, 117, 238). Presumably they mean a light vehicle that could be hired on the streets of Bath. The body of the whiskey was of cane or wicker, making the carriage very light and inexpensive.[7]

Of the four-wheeled carriages it should first be said that they could all be pulled by two or four horses depending either on the length of the journey or the concern for display. The larger carriages could even be pulled by six horses although this is not mentioned in Jane Austen. The chaise[8] is the most commonly used of the four-wheelers and Dr. Chapman calls it the "regular family-carriage"(MP,561). The body contained one seat or bench long enough to accommodate two people. The passengers faced forward. A "middle seat" was pulled out to seat a third person (NA, 155). As Dr. Chapman notes, this "no doubt explains why Susan Price, when she accompanied Fanny and Edmund from Portsmouth to Mansfield, was able to smile as broadly as she chose -- 'sitting forwards, and screened by her bonnet, these smiles were unseen' "(MP, 445, 562). The body was solid and enclosed and had side windows of glass or wooden Venetian blinds. The side windows allow characters both to see and to be seen; Mrs. Robert Ferrars and Mrs. George Wickham display their wedding rings to their neighbours (SS, 354; PP, 316). Edmund Bertram and Fanny Price ride in the chaise to the

Parsonage and Edmund sees a carriage. "And letting down the side-glass to distinguish, ' 'Tis Crawford's, Crawford's barouche, I protest' "(MP, 222). One imagines the chaise to be confined and intimate, particularly when weather prevented the windows being open. When Emma Woodhouse and Mr. Elton are accidentally passengers together, it is called a "tête-à-tête" drive (E, 129). On the drive to the dinner party, Mr. Elton had expatiated on the comforts of a modern chaise.

> 'What an excellent device,' said he, 'the use of a sheep-skin for carriages. How very comfortable they make it; -- impossible to feel cold with such precautions. The contrivances of modern days indeed have rendered a gentleman's carriage perfectly complete. One is so fenced and guarded from the weather, that not a breath of air can find its way unpermitted. Weather becomes absolutely of no consequence. It is a very cold afternoon -- but in this carriage we know nothing of the matter. -- Ha! snows a little I see.'
> (E, 115)

The carriage is warm enough, at any rate, for Mr. Elton to peek out the window at the weather. As with most of the large carriages the chaise had a step which let down from the inside (E, 114).

The chaise seems to be an older vehicle in design, carrying with it associations of established wealth and tradition. The method of driving the chaise is probably the best indication of its old-fashioned design. There was no seat outside the body for the driver; he therefore rode the left-hand horse if there were two horses and if there were four, two drivers were employed. As Dr. Chapman describes it, "the near wheeler would be ridden as well as the near leader. . . "(MP, 563). The drivers or riders were called postilions. General Tilney's trip from Bath to Northanger is a good illustration of the chaise's significance. The scene is described from Catherine's point of view. She

travels with Miss Tilney and her maid in the chaise for the first stage of the journey. They must stop and rest the horses, "and her admiration of the style in which they travelled, of the fashionable chaise-and-four -- postilions handsomely liveried, rising so regularly in their stirrups, and numerous out-riders properly mounted, sunk a little under this consequent inconvenience"(NA, 156). Catherine admits that "the chaise-and-four wheeled off with some grandeur, to be sure, but it was a heavy and troublesome business. . . "(NA, 156). General Tilney, on the other hand, would probably say it travels with a stately dignity and gravity. Each opinion of course reflects the character of the beholder. Mr. John Knightley expresses much the same criticism of the chaise as Catherine, but for a different reason, when his family travels to Randalls for Christmas dinner. He complains that "four horses and four servants [are] taken out for nothing but to convey five idle, shivering creatures into colder rooms and worse company than they might have had at home"(E, 113). Dr. Chapman explains that for the two carriages this meant "two coachmen (or postilions) and two footmen, no doubt"(MP, 563). Not only was it a great deal of trouble to run a chaise, but the number of servants and horses required made it expensive. Part of Mrs. Bennet's evidence that Charles Bingley is "a young man of large fortune" is that he arrives at Netherfield in a chaise and four (PP, 3). The time and expense necessary for the chaise confirms the leisure and wealth of the owner. Other chaise owners include Mrs. Jennings, Lady Catherine de Bourgh, Mr. Gardiner, Willoughby, Mr. Rushworth, Sir William Lucas, Lady Bertram, Mr. Suckling, and, as we can deduce from the descriptive details provided, Colonel Brandon, Mr.

George Knightley, and Mr. Woodhouse.

Owners of carriages did not always keep horses of their own. W.A. Craik has written:

> There are gradations to be observed in the novels between those who, like General Tilney, own both the fashionable chaise and four, the horses to put to it, and the outriders to accompany it; those who, like Mr. Bennet, use the same horses for the carriage and for farm-work; and those who, like Mr. Bingley's sister and brother-in-law, having a carriage, but no horses, depend upon hiring or borrowing.[9]

Mr. Knightley, "keeping no horses, having little spare money and a great deal of health, activity, and independence, was too apt, in Emma's opinion, to get about as he could, and not use his carriage so often as became the owner of Donwell Abbey"(E, 213). At the Crown Inn, Highbury, we are told, "a couple of pair of post-horses were kept, more for the convenience of the neighbourhood than from any run on the road. . . " (E, 197). Using post-horses, carriage owners could travel without the trouble of stopping to rest their own horses by changing hired horses at each stage. Willoughby remarks to Elinor of his journey from Barton to London that he was "travelling with [his] own horses, and therefore so tediously. . . "(SS, 325). He reaches Cleveland, Mr. Palmer's estate, in a time which surprises Elinor. He says he ate and drank at Marlborough. "'At Marlborough!' -- cried Elinor, more and more at a loss to understand what he would be at. 'Yes -- I left London this morning at eight o'clock, and the only ten minutes I have spent out of my chaise since that time, procured me a nuncheon at Marlborough' "(SS, 318). He has travelled with four horses, changing them for fresh horses at each stage, allowing him to continue without interruption. When Henry Crawford is to take William Price to London in his barouche, William

"enjoyed the idea of travelling post with four horses"(MP, 266). Colonel Brandon offers to travel to Barton Cottage to get Mrs. Dashwood and sends his servant with "an order for post horses directly"(SS, 311). The Gardiners' and Elizabeth's journey into Derbyshire and then the speedy return to Longbourn are accomplished by chaise and post-horses (cf. PP, 285-6). Of the return journey we are told: "They travelled as expeditiously as possible; and sleeping one night on the road, reached Longbourn by dinner-time the next day"(PP, 285-6). Descriptions such as this one illustrate A. Walton Litz's remark about Jane Austen's use of road-books. One senses the accuracy of the calculation of distance and time travelled.

For people who did not own carriages or who needed a conveyance for a particular occasion, it was possible to rent chaises, called post-chaises or hack-chaises, which were to be found at inns along routes of travel. When Catherine leaves Northanger, the General's carriage takes her to the first stage where she transfers to "a hack post-chaise" (NA, 232). Probably the best illustration of this mode of travel is Frank Churchill's sudden departure for Richmond after the Box Hill party. The narrator has already mentioned the Crown Inn's post-horses (E, 197). Now Emma learns from Miss Bates, who is naturally digressing from her topic, that the Crown's ostler had sent the inn's chaise to Randalls to convey Frank to Richmond. The narrator then interprets Miss Bates's ramblings. Frank had been requested to return the next morning, "but that Mr. Frank Churchill having resolved to go home directly, without waiting at all, and his horse seeming to have got a cold, Tom had been sent off immediately for the Crown chaise, and the

ostler had stood out and seen it pass by, the boy going a good pace, and driving very steady"(E, 383). Frank had also called for the chaise when he decided to go to London ostensibly for a haircut (E, 205). Elizabeth Bennet and Maria Lucas travel from Hunsford to London in a post-chaise (PP, 216), changing horses at Bromley (PP, 212); they then travel with Jane to a town in Hertfordshire where Mr. Bennet's coach and the other Bennet girls await them (PP, 219). It becomes important to know, as evidence in the search for Wickham and Lydia, that the couple cannot be traced beyond Clapham, "for on entering that place they removed into a hackney-coach and dismissed the chaise that brought them from Epsom"(PP, 274). When Fanny and William Price return to Portsmouth, the Bertram chaise takes them the first stage, where they then transfer to a post-chaise (MP, 372). Mrs. Norris considers travelling with them, momentarily, when "she was struck with the idea of there being room for a third in the carriage. . . "(MP, 372). Fanny and William stop for the night at Oxford and then reach the Price home at nightfall on the next day (MP, 376-7). Edmund's sudden need to convey himself and Fanny back to Mansfield requires him to travel to Portsmouth from London by mail (MP, 443) and then to hire a chaise to carry Fanny, Susan and himself to Mansfield. The fact that they also stop for the night at Oxford confirms the regularity of the routes for posting. The sudden and necessary journey from Lyme to Uppercross caused by Louisa's accident also forces a recourse to a post-chaise and four which will be faster than Mr. Musgrove's coach. Anne wonders, though, how they will endure "the long stage" which lasts from late morning until dusk (P, 133-6). Captain Wentworth returns to Lyme as

soon as the horses are "baited," that is, as soon as they are fed, watered and rested, and an "old nursery-maid of the family" is sent to Lyme by post-chaise the next day. The network of stages with post-chaises and horses seems to have allowed a great deal of convenient movement between major centres. Jane Austen uses her knowledge of these routes to establish an accurate and convincing system of travel within each novel.

The chariot[10] was a carriage with a body the same as a chaise's but with the addition of a box in front on which the driver sat. This allowed a more convenient method of driving and less expense since only one driver was needed. Mr. John Dashwood owns a chariot (SS, 275) and Dr. Chapman adds "Mrs. Jennings [has] both a chariot (184) and a chaise (341) -- unless this is forgetfulness"(MP, 562). Mrs. Rushworth, after her son's marriage,"removed herself, her maid, her footman, and her chariot, with true dowager propriety to Bath. . . "(MP, 202-3). The chariot seems to combine the dignity of the old-fashioned chaise with modern convenience and efficiency.

The phaeton[11] was a small four-wheeler said to be either a high or low phaeton depending on how far above the front wheels of the carriage the small body was suspended. The fashionable world was interested at this time in the height of phaetons and the joke was that one got into the high phaeton from a second-storey window.[12] This distinction between the high and low phaeton allowed the young Jane Austen deliberately to confuse the physical distinction with a metaphorical distinction between stations in moral and religious spheres. In Love and Freindship, Edward's and Augustus's "Gentleman's Phaeton" is

overturned and they are killed while Sophia and Laura look on. Laura writes:

> We instantly quitted our seats & ran to the rescue of those who but a few moments before had been in so elevated a situation as a fashionably high Phaeton, but who were now laid low and sprawling in the Dust --. 'What an ample subject for reflection on the uncertain Enjoyments of this World, would not that Phaeton & the Life of Cardinal Wolsey afford a thinking Mind!' said I to Sophia as we were hastening to the field of Action.
> (MW, 99)

This passage complements the confusion these characters have about novels and life. The body of the phaeton was an open box seating two people, one of whom drove, and a movable hood was attached. Miss de Bourgh and Mrs. Jenkinson would have been enclosed by the hood when they stopped at the Parsonage gate in Miss de Bourgh's "low phaeton." Elizabeth is justly indignant that Miss de Bourgh has the presumption to call Charlotte to the carriage to stand in a strong wind (PP, 158). The phaeton was essentially a pleasure vehicle or a travelling vehicle for leisured gentlemen. Felton writes: "The expense for building such a carriage in the superior manner and furnishing with conveniences is very great, and nearly on a par with the chariot."[13] Miss de Bourgh appears to use her carriage only to drive around Rosings Park. Mr. Collins says of her: "But she is perfectly amiable, and often condescends to drive by my humble abode in her little phaeton and ponies" (PP, 67). When Mrs. Gardiner hints in her letter to Elizabeth about Mr. Darcy's regard for Elizabeth, she concludes: " 'Pray forgive me, if I have been very presuming, or at least do not punish me so far, as to exclude me from P. I shall never be quite happy till I have been all round the park. A low phaeton, with a nice little pair of ponies, would

be the very thing"(PP, 325). The phaeton reflects a leisured life and can be used, as by Miss de Bourgh, to signal a difference in rank or it can be a carriage of delight and ease, as Mrs. Gardiner fancies.

The barouche was a large carriage which could seat six. The body had two benches, one facing toward and one away from the direction of travel, each capable of seating two. The body was open but with a movable hood. There was a barouche box above and in front of the body for the driver and one passenger. The barouche had the advantage over the chaise, chariot and coach that it could accommodate a large number of people and could be either open or closed. Mr. Palmer and Lady Dalrymple have barouches. Lady Catherine de Bourgh presumably has a barouche as well as her other carriages because she offers either Elizabeth or Maria Lucas a ride to London and says: "as Dawson does not object to the Barouche box, there will be very good room for one of you -- and indeed if the weather should happen to be cool, I should not object to taking you both, as you are neither of you large"(PP, 211). With Miss de Bourgh, Lady Catherine and the two girls in the body, it would hardly be crowded. Henry Crawford's barouche can easily seat six. Crawford's wealth is certainly displayed by his carriage; he travels about the country from one group of friends to another not in a curricle, which would be of a more economical size, but a barouche. He is willing to convey Mary to any destination and obliges William Price by taking him to London, but these sorts of favours could easily be done with a curricle. Henry does not spend much time at his estate, Everingham, and it seems that his carriage must represent him in the way other men are represented by their estates. His barouche provides

him with the opportunity for entertaining, socially, as he does on the drive to Sotherton, which will be examined in Chapter III.

The landau[14] was a carriage very similar to the barouche, but the barouche-landau[15] appears to have come under strong attack from contemporary critics of fashion. Dr. Chapman quotes the Morning Post, 5 January, 1804: "Mr. Buxton, the celebrated whip, has just launched a new-fangled machine, a kind of nondescript. It is described by the inventor to be the due medium between a landau and a barouche, but all who have seen it say it more resembles a fish-cart or a music-caravan" (MP, 563). This description characterizes quite accurately the social position of Mr. Suckling, the owner of a barouche-landau. He has set up as a landed gentleman; Mrs. Elton tells us: " 'Mr. Suckling, who has been eleven years a resident at Maple Grove, and whose father had it before him -- I believe, at least -- I am almost sure that old Mr. Suckling had completed the purchase before his death' "(E, 310). The narrator comments: "The rich brother-in-law near Bristol was the pride of the alliance, and his place and his carriages were the pride of him" (E, 272). The pretentiousness and uncertainty of Mr. Suckling's social position is complemented by his barouche-landau.

The landaulette[16] was in design half a landau; that is, it had one seat facing forward in an open body with a movable hood. It would seat two. Anne Elliot's marriage is one more cause for Mary to be jealous: "[Mary] had something to suffer perhaps when they came into contact again, in seeing Anne restored to the rights of seniority, and the mistress of a very pretty landaulette. . ."(P, 250). The landaulette reflects Anne's new social position, yet it is neither extravagant nor

pretentious. The Wentworths could easily afford something more expensive but, like the Crofts, prefer a carriage that is neat and comfortable.

The coach[17] was the largest of the carriages having an enclosed body of two benches, each seating three people. As with the chaise and chariot, it had a window on each side covered by Venetian blinds or glass. The carriage had also a coach box for the driver, but on private coaches a passenger would probably not ride on the box. The size and expense of the coach meant that only large and fairly wealthy families could reasonably own them. Miss Steele, characteristically, equates a coach with large amounts of money. She tells Elinor about the Richardsons: " 'He makes a monstrous deal of money, and they keep their own coach' "(SS, 275). But Mr. Bennet, who is not an extremely wealthy man, keeps a coach. His attitude toward the horses, though, suggests that he at least attempts to use the coach and horses economically (PP, 30). Mr. Bennet needs a coach for his large family and it would be cheaper for him to own one large carriage than two or three small carriages.[18] Lady Catherine has a coach; she need not worry about expense, she would have people know. Mr. Musgrove has a coach probably for much the same reason as Mr. Bennet.

The mail coach and stage coach were public vehicles that play little part in the Austen novels probably in part because they are an inferior means of travel for the gentry.[19] William Price journeys from Portsmouth to Mansfield and back by mail, but he is only a non-commissioned sailor. If Henry Crawford had not offered to take William, he would have gone by mail to Northampton "which would not have allowed him an

hour's rest before he must have got into a Portsmouth coach. . ." (MP, 266). We know of the desperation of Edmund's errand in London partly because of his decision to travel immediately to Portsmouth by mail (MP, 443).

Having discussed the carriages, it remains only to refer to horseback riding as a means of travel. Men, particularly young men, are often horseback riders. Edward Ferrars travels to Barton Cottage twice on horseback (SS, 86, 358). Edmund Bertram has three horses: "two of them were hunters; the third a useful road-horse. . ."(MP, 37). It is the third and probably least valuable that he exchanges for a mare for Fanny to ride; but he continues to travel by horseback, notably on the trip to Sotherton. The men in Emma are almost all, except Mr. Woodhouse, horseback riders. It is a convenient, inexpensive and fast way to travel. Women appear to ride either for health, like Fanny Price, or for pleasure, like Mary Crawford, but not as a means of travel. Mrs. Bennet's wish that Jane ride to Netherfield is perverse in two ways. Not only will Jane be exposed to bad weather, but she will be open to charges of indecorous behaviour. Jane's reply to her mother, " 'I had much rather go in the coach' "(PP, 30), probably presents the most proper mode of travel under the circumstances.

There are a few matters of propriety, or manners, associated with travel that need to be mentioned. As a general rule, genteel people travel on formal occasions by carriage no matter how short the distance. Dr. Chapman writes: "The limitations on the physical activities of ladies are well known. Walking in bad weather, and walking alone, were imprudent if not actually indecorous"(E, 512). Part of Catherine

Morland's reason for assuming the Tilneys will not take their proposed walk is that the morning's rain has caused some dirt. Thorpe magnifies the consideration for Catherine by exclaiming: " 'Walk! you could no more walk than you could fly! it has been so dirty the whole winter; it is ancle-deep every where' "(NA, 85). Elizabeth Bennet's walk to Netherfield causes the Bingley sisters to be shocked at what they see as vulgarity: "that she should have walked three miles so early in the day, in such dirty weather and by herself, was almost incredible to Mrs. Hurst and Miss Bingley; and Elizabeth was convinced that they held her in contempt for it"(PP, 33). Emma, as Ronald Blythe mentions,[20] walks once to Randalls by herself "but it was not pleasant"(E, 26). It is half a mile to Randalls. Harriet, by becoming a walking companion for Emma, will make the trip a pleasure rather than a journey. But Emma and Mr. Woodhouse travel by carriage to Randalls at Christmas because it is cold. They must also travel by carriage to Donwell Abbey, "about a mile" from Hartfield (E, 9), even though it is a warm summer day. Lady Catherine, as a model of good breeding, observes the custom by sending her coach to convey and return the Hunsford party. The distance between the two houses is only about half a mile (PP, 161), but Lady Catherine obviously considers her social engagements as serious and formal. Emma travels to the Coles' party by carriage as a matter of propriety.

A wedding is usually an occasion for a new carriage.[21] Elinor is told by Mrs. Palmer at what coachmaker's the carriage is being built for Willoughby's wedding (SS, 215). We learn later that he has a chaise (SS, 318). Mrs. Bennet constantly talks of weddings and car-

riages in the same breath, even when Lydia is finally persuaded to marry Wickham: "The marriage of a daughter, which had been the first object of her wishes, since Jane was sixteen, was now on the point of accomplishment, and her thoughts and her words ran wholly on those attendants of elegant nuptials, fine muslins, new carriages, and servants"(PP, 310; cf. 103, 378). Even Mr. Bennet has great respect for the force of the custom and the influence of carriages. When he first questions Elizabeth about her engagement to Darcy, he asks: " 'He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy?"(PP, 376) Mrs. Gardiner's association of Darcy's trip to London and a low phaeton to drive round Pemberley Park is meaningful when the implied engagement is finally realized. The Rushworth-Bertram wedding "was a very proper wedding."

> Nothing could be objected to when it came under the discussion of the neighbourhood, except that the carriage which conveyed the bride and bridegroom and Julia from the church door to Sotherton, was the same chaise which Mr. Rushworth had used for a twelvemonth before. In every thing else the etiquette of the day might stand the strictest investigation.
> (MP, 203)

This concern for the minutiae of decorum masks the mainly unspoken and very serious emotional problems which will destroy this marriage. Mrs. Frederick Wentworth's new landaulette, as has already been mentioned, establishes her new social rank in a very real way.

Propriety, as interpreted by the conventional-minded Mrs. Bennet and Lady Catherine, demands that ladies not travel alone and that they not travel by public conveyance. Lady Catherine tells Charlotte: " 'You know I always speak my mind, and I cannot bear the idea of two

young women travelling post by themselves. It is highly improper. . . . Young women should always be properly guarded and attended, according to their situation in life' "(PP, 211). She says Miss Darcy travels with two men servants and adds that her own daughter " 'could not have appeared with propriety in a different manner' "(PP, 212). Mrs. Bennet provides an explanation for Mr. Darcy's refusal to converse with Mrs. Long: " 'But I can guess how it was; every body says that he is ate up with pride, and I dare say he had heard somehow that Mrs. Long does not keep a carriage, and had come to the ball in a hack chaise' " (PP, 19). A combination of these two manners of conduct is the cause for the shocking means by which General Tilney forces Catherine Morland to leave Northanger. Eleanor, feeling all the indignity of her role as messenger, informs Catherine that " ' the very carriage is ordered, and will be here at seven o'clock, and no servant will be offered you' " (NA, 224). She continues:

> I hope, I earnestly hope that to your real safety it will be of none; but to every thing else it is of the greatest consequence; to comfort, appearance, propriety, to your family, to the world. Were your friends, the Allens, still in Bath, you might go to them with comparative ease; a few hours would take you there; but a journey of seventy miles, to be taken post by you, at your age, alone, unattended!
>
> (NA, 225-6)

One further mortification, potentially far more serious than appearance, remains before Catherine leaves. In her agitation she has not thought to see if she has money to pay for her journey. Eleanor must lend her some because she has not enough, "and the distress in which she must have been thereby involved filling the minds of both, scarcely another word was said by either during the time of their

remaining together"(NA, 229). The Misses Steele, young women living on the fringe of gentility, attempt to be very careful not to appear improper in their conduct. But their vulgarity cannot be hidden, as Miss Steele answers Mrs. Jennings's questions about how they travelled to London: " 'Not in the stage, I assure you,' replied Miss Steele, with quick exultation; 'we came post all the way, and had a very smart beau to attend us. Dr. Davies was coming to town, and so we thought we'd join him in a post-chaise; and he behaved very genteelly, and paid ten or twelve shillings more than we did' "(SS, 218). They have escaped the indignity of a public vehicle, the stage-coach, but Miss Steele's exultation on this fact and her prating about the man they travelled with gives her away. The difference between Eleanor's and Catherine's concern and Miss Steele's concern is one of character as well as rank.

Jane Austen could count upon her reader's knowledge of the types of carriages and of the accuracy with which she presents distance and methods of travel. In this way, characters are placed within a reliable, authentic world. Dr. Chapman's comment that she knew all the details and tells us only a few, is central. She introduces detail only as it establishes a particular rhetorical tone, to borrow Bradbury's words. Her principal interest is to make carriages a device whereby the character's attitudes toward himself and his place in society can be defined. The carriages become a kind of norm, or index, with well-defined associations against which characters can be placed. That carriages have this degree of significance means they can be tools for social interaction, and this will be the topic for the next chapter.

Chapter III: The Carriage as a Device within Dramatic Incidents

As objects with social significance, carriages can be used by characters as tools to bring about their personal wishes within a social setting. In the intensely social worlds of Jane Austen's novels, discussions of carriages sometimes mask the real subject and intention of the conversation. The owners of carriages or other characters of authority can decide who travels in carriages and who sits with whom as a way of controlling social intercourse. The social status attached to each carriage allows some carriages to be used by their owners as signals to enforce differences in rank. What characters do with carriages becomes a device for developing plot. The manner in which characters use carriages also serves to reveal character. But to make a distinction between plot and character is largely artificial; as Henry James has written: "What is character but the determination of incident? What is incident but the illustration of character?"[1] The focus of this chapter is on incidents wherein a carriage is the apparent object of interest. Before looking at the novels, two prototypical scenes from the juvenilia will be examined as illustrations of the way carriages are used socially.

In "The Three Sisters," from Volume the First, Mary, the eldest of the three, writes to a friend to describe the proposal she has received from a Mr. Watts. She dislikes him but will marry him rather than allow her younger sisters or her friends, the Duttons, to gain the social honour of a respectable marriage. Part of the negotiations between the

couple involves carriages. She writes: "And he promised to have a new Carriage on the occasion, but we almost quarrelled about the colour, for I insisted upon its being blue spotted with silver, & he declared it should be a plain Chocolate; & to provoke me more said it should be just as low as his old one" (MW, 58). After two letters by Mary , her younger sister Georgiana writes to her friend, allowing the ridiculous dialogue between Mary and Mr. Watts to be described. The argument about the new carriage continues, some of which was erased in the manuscript. Mary's insistence on her point is partly motivated by her desire to be superior to the Dutton girls. She says to Mr. Watts: " 'And Remember I am to have a new Carriage hung as high as the Duttons', & blue spotted with silver . . .' "(MW, 65). She continues almost hysterically with her many demands, including the request: " 'You must set up your Phaeton which must be cream coloured with a wreath of silver flowers round it, You must buy 4 of the finest Bays in the Kingdom, & you must drive me in it every day . . .' "(MW, 65). Mary's other motive is obviously that she can only justify her marriage to a man she dislikes if it promises seemingly endless material and social advantages. The argument also reveals Mr. Watt's greater social power. A new chaise of chocolate brown is granted, as customary, but the phaeton is denied (MW, 66-7). But even after Mr. Watt's declaration, Mary talks of bright colours and tells the Duttons: " 'We are to have a new Postchaise & very likely may set up our Phaeton' "(MW, 69). Mary continues to ignore the dilemma she is in. The talk of a phaeton allows her to keep the relationship a matter of speculation and wishful thinking. The fragment illustrates

the way the carriage becomes a device by which we are shown emotional, psychological and social conflicts between and within the characters. The device as used in this fragment is simple and obvious, but, as will be seen, it can be used in subtle and complex ways.

The second passage occurs in "Letter the Third" in Volume the Second. Maria Williams writes to a friend about her experiences with Lady Greville. Lady Greville invites Maria to go to a ball in her coach and because it is her carriage, Maria is obliged to accept Lady Greville's many insults about her supposed poverty (MW, 155-7). The next day, Lady Greville stops at Maria's home at dinner time and calls Maria out into the wind to stand at the window of her coach. Lady Greville invites her to dinner but tells her that she will not have the coach to travel in and that she must bring an umbrella to keep dry if it rains. She adds: " 'and you will have an horrid walk home' "(MW, 159). Lady Greville, noting the wind, says to Maria: " 'But you are used to be blown about by the wind Miss Maria & that is what has made your complexion so ruddy & coarse. You young Ladies who cannot often ride in a Carriage never mind what weather you trudge in, or how the wind shews your legs ' "(MW, 160). Q.D. Leavis has demonstrated how this scene is the prototype for later scenes in Pride and Prejudice and Mansfield Park.[2] She lists parallel passages which include: Lady Catherine de Bourgh's impertinences to Elizabeth, Miss de Bourgh calling Charlotte Collins into the wind to stand by her phaeton, the conversation at Netherfield about Elizabeth's solitary country walk and the ruddiness of her features, and Mrs. Norris's remarks to Fanny about the hazards of her walk to the Parsonage for dinner, when she stresses that Fanny will

have no carriage and must fend for herself. Each of these scenes will be discussed at some point in this thesis, but this early scene from the juvenilia is an example of how Jane Austen saw the carriage as a natural device to be used by characters to enforce rank, to subject and oppress others of less social power and to control the actions of others. Elements of these two scenes are combined in various ways in each of the novels for the particular needs of the novel.

Three incidents from Sense and Sensibility illustrate the problems of including people within or excluding them from one's carriage. The scenes provide striking contrasts between personalities and between approaches to social intercourse. Sir John Middleton's excessive hospitality sometimes causes him to coerce his acquaintance into dining at Barton Park. When the Palmers arrive at Barton to visit the Middletons, Sir John invites the Dashwoods for dinner the next day. Mrs. Dashwood and her daughters attempt to excuse themselves from a sense of possible intrusion, "[b]ut Sir John would not be satisfied -- the carriage should be sent for them and they must come" (SS, 109). The wishes of the Middletons prevail and the Dashwood sisters agree to dine at the Park. The John Dashwoods are discomposed by the propriety of conveying guests in their carriage. An acquaintance of Mrs. John Dashwood, assuming the Dashwood sisters are staying with their brother and sister, invites them all to "a small musical party" (SS, 248). This obliges Mrs. Dashwood to send her carriage to Mrs. Jennings' home to bring her sisters to the party. The narrator's tone defines the irony of the invitation:

> The consequence of which was, that Mrs. John Dashwood was obliged to submit not only to the exceedingly great

> inconvenience of sending her carriage for the Miss Dashwoods; but, what was still worse, must be subject to all the unpleasantness of appearing to treat them with attention: and who could tell that they might not expect to go out with her a second time?
> (SS, 248)

Sir John Middleton's good-natured disregard for other people's wishes and comforts amounts to rudeness. On the other hand, Mrs. Dashwood's obedience to propriety cannot hide her mean spirit. Propriety is in this case simply a matter of good-will and usefulness, qualities to which Mrs. Dashwood is a stranger. Lucy Steele finds that once she acquires social power, she can disregard propriety as she likes.

The Misses Steele find it necessary to maintain an alliance with each other while they are both without wealth and influence. But when Lucy marries Robert Ferrars, she leaves Nancy stranded. As Mrs. Jennings reports, Nancy

> 'came crying to me the day after, in a great fright for fear of Mrs. Ferrars, as well as not knowing how to get to Plymouth; for Lucy it seems borrowed all her money before she went off to be married . . . so I was very glad to give her five guineas to take her down to Exeter . . .. And I must say that Lucy's crossness not to take her along with them in the chaise is worse than all.'
> (SS, 370-1)

Lucy's "crossness" is not only improper, as Dr. Chapman says: "[t]he custom of a bride's taking a female companion on the honeymoon has often been noticed. Julia Bertram accompanied Mr. Rushworth to Sotherton and thence to Brighton" (E, 513). It is also hardhearted and cruel.

As the narrator informs us, "[t]he business of Mrs. Bennet's life was to get her daughters married . . ."(PP, 5), and we soon learn that carriages, or the absence of them, are convenient tools for her work.

When Jane is invited to visit Caroline Bingley, Mrs. Bennet refuses the carriage: " 'No, my dear, you had better go on horseback, because it seems likely to rain; and then you must stay all night" (PP, 30). By denying the propriety and practicality of carriages in this perverse way, Mrs. Bennet attempts to throw Jane and Mr. Bingley together. Her plan, of course, is successful beyond expectation and Jane is held at Netherfield by a bad cold caused by getting wet during her ride to Netherfield. Mr. Bennet wryly sums up the effect of Mrs. Bennet's plan: " 'Well, my dear, . . . if your daughter should have a dangerous fit of illness, if she should die, it would be a comfort to know that it was all in pursuit of Mr. Bingley, and under your orders' " (PP, 31). But Mrs. Bennet's manipulations, because she conceives of propriety and custom in a simple-minded way, have effects beyond her intentions and comprehension.[3] When Elizabeth and Jane request that the carriage be sent to return them to Longbourn, Mrs. Bennet refuses because she wants Jane to complete a week at Netherfield. She would be surprised, though, to learn of the emotions revealed when Elizabeth and Jane ask for the Bingley carriage to take them home. Mr. Bingley, as Mrs. Bennet would wish, is sorry that they are to go. But Mr. Darcy is relieved. In disfavour with Mrs. Bennet and Elizabeth, as he is, they would be shocked to know that "[t]o Mr. Darcy it was welcome intelligence — Elizabeth had been at Netherfield long enough. She attracted him more than he liked — and Miss Bingley was uncivil to her, and more teazing than usual to himself" (PP, 59-60). Mrs. Bennet has unwittingly helped to begin the difficult relationship between Mr. Darcy

and Elizabeth which will become the centre of the novel. She has also helped to bring about Miss Bingley's jealousy, which will become one of the causes of the sudden break between the Bingley and Bennet families. The consequences of her actions are far-reaching and counter to what she has intended.

Mrs. Bennet's arrangements at the Netherfield ball cause even more sudden and unanticipated consequences. In order to have the Bingley party and her own family alone, she arranges for the Bennet carriages to return after the ball a quarter of an hour later than the other carriages, which will, in Mrs. Bennet's opinion "[give] them time to see how heartily they [will be] wished away by some of the family " (PP, 102). Mrs. Bennet will leave feeling assured that her two eldest daughters will soon be married, Jane to Mr. Bingley and Elizabeth to Mr. Collins. But by now, everyone is fatigued and incapable of pleasantry. Bingley and Jane stand aside, conversing only with each other. Mrs. Bennet's strategem gives the final edge to Mr. Darcy's sense of the Bennet family's vulgarity. Instead of just Bingley leaving for London the following day, the whole party leaves with the intention on everyone's part, except Mr. Bingley's, of never returning. And Miss Bingley and Mr. Darcy will now take the trouble to convince Bingley that Jane is not seriously in love with him and that the connection with the Bennets would be degrading.

Mrs. Bennet's arrangements do much to establish her shallowness and limitation of character. But they are also a means for developing the plot in a complex way. An action that is intended to have a simple and almost immediate effect starts a complicated and far-reaching series of

events. Mrs. Bennet's sense of decorum and of social intercourse, displayed by her use of the carriage, establishes the background for Elizabeth's rebellion against these limitations. Not only does Mrs. Bennet bring Elizabeth and Darcy together, she provides the basis for their social differences. Elizabeth rebels against her mother's type of social behaviour, and Darcy dismisses the Bennets as a vulgar family. This conflict, which is both personal and social, becomes the main conflict of the novel.

Mrs. Norris, a character much like Mrs. Bennet except with some real malevolence, also enjoys controlling the movements of the young people around her. Mrs. Norris spends a good deal of energy attempting to arrange drives and seating according to her designs and temper. Her first suggestion for the trip to Sotherton reveals her feelings for the young people. She says: " 'I dare say Mr. Crawford would take my two nieces and me in his barouche, and Edmund can go on horseback, you know, sister, and Fanny will stay at home with you' "(MP, 62). First of all, she assumes that Mr. Rushworth's and Maria's relationship is settled and therefore without need of attention. But she intends that Julia's and Henry Crawford's relationship will be settled if she can manage it. She therefore wants both Bertram girls to travel with Henry in his barouche, with herself as companion. She is unaware, because of what she wants and intends to happen, that Henry is flirting with both sisters and that it will be dangerous to allow them to be together. Mrs. Norris includes herself in the journey because she is selfish and opportunistic. As chaperone, Mrs. Norris "very thoroughly relished the means it afforded her of mixing in society without having horses

to hire" (MP, 35). She includes Edmund in the journey probably just because of his position of authority and respect in the family. Mary Crawford is excluded because she does not fit into the design and Fanny is excluded because Mrs. Norris hates her and attempts to degrade her at every opportunity. Fanny is simply Lady Bertram's personal servant and companion. The plan is obviously part of Mrs. Norris's fabrication because it does not take into account the possibilities of seating in the barouche.

When next the plans for Sotherton are discussed, the seating available in the barouche and Lady Bertram's chaise allows free play for the others to arrange things as they want. Mrs. Rushworth and her son invite Mary Crawford, causing Mrs. Norris to ponder whether the barouche could hold four. The chaise is rejected by Julia as too enclosed and stuffy compared to an open barouche and by Mrs. Norris as an unnecessary expense and a hardship for the Bertram coachman. Edmund then suggests that the barouche box be used, an idea which is enthusiastically seconded by Maria. This allows Edmund to ensure that Fanny will have a place because he has already told Mrs. Rushworth Fanny will be of the party. When Edmund reveals this, Mrs. Norris is silenced. The narrator describes Mrs. Norris's objection to any change in her plans: "Mrs. Norris had no affection for Fanny, and no wish of procuring her pleasure at any time, but her opposition to Edmund now arose more from partiality for her own scheme because it was her own, than from any thing else. She felt that she had arranged every thing extremely well, and that any alteration must be for the worse" (MP, 79). In this

analysis we learn much about Mrs. Norris's nature. Her desire to bring about marriages and to arrange events has little or nothing to do with the young people's own feelings and desires. She does not have the sympathy and perception to know how others feel, nor does she care. Her plans proceed from her own ego and her own displaced vanity. For this reason she does not see the rivalry between the Bertram girls nor the flirtation between Henry and Maria. And, most importantly, it prevents her from seeing Fanny's worth and causes her to want to degrade Fanny.

This discussion also shows the reader the relation between Edmund and Fanny. Edmund has been Fanny's protector since her arrival at Mansfield and this is only one of many illustrations. He is willing to give up the pleasure of being with Mary Crawford to ensure Fanny's pleasure. He knows her real worth; he tells Julia: " 'Fanny will feel quite as grateful as the occasion requires' "(MP, 79). Fanny's feelings for Edmund, never unacknowledged in the novel, are here made plain:

> Fanny's gratitude when she heard the plan, was in fact much greater than her pleasure. She felt Edmund's kindness with all, and more than all, the sensibility which he, unsuspicious of her fond attachment, could be aware of; but that he should forego any enjoyment on her account gave her pain, and her own satisfaction in seeing Sotherton would be nothing without him.
> (MP, 79)

Edmund does not fall in love with Fanny until the final, controversial chapter of the novel, but scenes such as this one persuade the reader of the particular and deeply felt relationship between the two.

The final seating arrangements are made and the emotional

triangle between Crawford and the Bertram sisters is affirmed. Mrs. Grant, something of a matchmaker as well, suggests that Julia ride with Crawford because, as she says: "'you were saying lately, that you wished you could drive, Julia, I think this will be a good opportunity for you to take a lesson' "(MP, 80). Crawford can now flirt with Julia to Sotherton, all the while exciting Maria's jealousy. At Sotherton, he manages to be only with Maria, regaining her attention. When they return to Mansfield, Henry asks Julia to ride with him.

> The request had not been foreseen, but was very graciously received, and Julia's day was likely to end almost as well as it began. Miss Bertram had made up her mind to something different, and was a little disappointed -- but her conviction of being really the one preferred, comforted her under it, and enabled her to receive Mr. Rushworth's parting attentions as she ought. He was certainly better pleased to hand her into the barouche than to assist her in ascending the box -- and his complacency seemed confirmed by the arrangement.
> (MP, 105)

Henry has managed to act in an improper manner yet retain the goodwill of all. The drive that the improvers intend to take at Sotherton also illustrates Henry's manner. Mr. Rushworth, consistent with his limited understanding, suggests that he and Mr. Crawford travel in his curricle. This is, of course, not at all satisfactory. Mr. Crawford discreetly urges: "the greater desirableness of some carriage which might convey more than two" (MP, 84). Mrs. Rushworth proposes the chaise be taken, which as it seats three could include Maria. But both sisters intend to go. At this point, the drive is abandoned as a too complicated problem; but the rivalry between the sisters is gaining force. The way Crawford handles the seating arrangements shows his sophisticated, smooth London manners and the absence of principles

which would guide his actions.

Much of Mrs. Norris's success at Mansfield Park depends upon her rhetoric. The earliest example is the way she promotes Fanny's living at Mansfield without doing any work or incurring any expense herself. All her powers of language are needed when Sir Thomas returns from Antigua and discovers the play-acting. She cannot allow her acquiescence in it to be dwelt upon. "Her only resource was to get out of the subject as fast as possible, and turn the current of Sir Thomas's ideas into a happier channel" (MP, 188). Her best topic, she thinks, is the Rushworth connection. She has created and promoted it. To persuade Sir Thomas of her unflagging efforts for the interests of his family, she tells an elaborate story of the drive she took with Lady Bertram to Sotherton in winter. The story centres on the strong feelings of loyalty to the Bertram family of the coachman and Mrs. Norris and upon Mrs. Norris's great degree of sacrifice when she got out of the carriage on an especially bad hill to save the horses. The story has the intended effect: "Sir Thomas gave up the point, foiled by her evasions, disarmed by her flattery; and was obliged to rest satisfied with the conviction that where the present pleasure of those she loved was at stake, her kindness did sometimes overpower her judgment" (MP, 190). A trip had certainly taken place (cf, 62), but Mrs. Norris's exaggeration and embellishment serve only to protect and secure herself. Mrs. Norris has made the carriage and the journey the objects within her fiction.

The invitation Fanny receives from Mrs. Grant to dine at the Parsonage provokes Mrs. Norris to berate Fanny in the same way Lady Greville berates Maria Williams. She lectures on "[t]he nonsense and

folly of people's stepping out of their rank and trying to appear above themselves" (MP, 221) in an attempt to make Fanny feel like an inferior. Fanny has no sense of her own "claims" and submits; but Mrs. Norris's attack becomes vicious when she envisions Fanny's walk to the Parsonage. The language is very close to that of Lady Greville.

> 'And if it should rain, which I think exceedingly likely, for I never saw it more threatening for a wet evening in my life -- you must manage as well as you can, and not be expecting the carriage to be sent for you. I certainly do not go home to night, and, therefore, the carriage will not be out on my account; so you must make up your mind to what may happen, and take your things accordingly.'
> (MP, 221)

Mrs. Norris would relish the degradation of Fanny walking to the Parsonage, but, unlike Lady Greville, Mrs. Norris does not own the carriage. Sir Thomas enters to tell Fanny she will have the carriage. Q.D. Leavis writes of this moment within her analysis of the Lady Greville story:

> It comes at the turning point in Fanny's history when she ceases to be in the general esteem what Mrs. Norris has always represented her, and becomes thenceforward a person with a position of her own (Mr. Crawford is to fall in love with her at the dinner). Sir Thomas's ordering of the carriage that Mrs. Norris (like Lady Greville) has made a point of denying her with evident malice is not only employed to affect Fanny deeply as a mark of his consideration and exhibit both Mrs. Norris and Sir Thomas characteristically, though it is meant to do all this by the way; the carriage incident in Mansfield Park, unlike the similar incident in the Letter, where it remains a piece of mere ill-natured rudeness, is a symbol of Fanny's changing status and a critical, indeed a pivotal, point in the plot. What was originally simple satiric humour, a piece of external and isolated observation magnified to the proportions of farce, has been fused into a work of art.[4]

Upon Sir Thomas's return from Antigua, Edmund had defended Fanny as the

only one of the group who had thought about and acted toward the play-acting in the right way (MP, 187). Edmund also reveals to Fanny that Sir Thomas now thinks her a very pretty woman, that he admires her now whereas he did not before his trip. Later, Sir Thomas tells Fanny of the change in his view of her: " 'For I had, Fanny, as I think my behaviour must have shewn, formed a very favourable opinion of you from the period of my return to England' " (MP, 318). This speech occurs, of course, when Sir Thomas is angry and bewildered by Fanny's refusal of Henry Crawford's offer of marriage. The esteem that Sir Thomas feels for Fanny is shown by his offer of the carriage and Fanny knows this (MP, 222). That it is at the Parsonage dinner that Mr. Crawford first sees Fanny as a person of rank and consequence is then not surprising. It seems to be going a bit far to say that it is at the dinner that he falls in love with her, but it is certainly here that he first notices her. The next day, he tells Mary that he means to make Fanny in love with him. He praises her looks, but he has alsc been challenged by Fanny. At the dinner, Fanny makes known to him her disapproval of the play-acting. "She had never spoken so much at once to him in her life before, and never so angrily to any one . . ." (MP, 225). Henry is now interested in Fanny as a woman of principle. Sir Thomas's action has placed Fanny in a new light which begins a central conflict within the novel.

One final attempt on Mrs. Norris's part to arrange the seating in carriages continues the change in her role. The two families dine at the Parsonage and at the end of the evening Sir Thomas encourages Crawford's talk of a dance. This prevents Fanny from preparing to leave

and Mrs. Norris begins to scold her in her usual style. She concludes:

> 'My dear Sir Thomas, we have settled it that the carriage should come back for you, and Edmund, and William.'
>
> Sir Thomas could not dissent, as it had been his own arrangement, previously communicated to his wife and sister; but that seemed forgotten by Mrs. Norris, who must fancy that she settled it all herself.
>
> (MP, 251)

Mrs. Norris will not acknowledge it, but her influence is waning; she is no longer a manager at Mansfield.

Mr. Woodhouse's aversion to any movement or change is exhibited by his fear of travel and the difficulty he makes about it. He is depressed and unsettled by Miss Taylor's marriage. It disrupts his own household, his own habits. In his depression, he exaggerates the difficulty of the journey to Randalls. He says to Emma: " 'My dear, how am I to get so far? Randalls is such a distance. I could not walk half so far" (E, 8). Randalls is only half a mile from Hartfield. Emma suggests the carriage, but it is not the answer. " 'The carriage! But James will not like to put the horses to for such a little way; -- and where are the poor horses to be while we are paying our visit?' " (E, 8) Mr. Woodhouse's irrational concern about distance and means of travel in this first scene alerts us to his sedentary habits. When Mr. Weston invites the Woodhouse family for a Christmas dinner, Mr. Woodhouse attempts to create a difficulty to prevent the trip.

> How they were all to be conveyed, he would have made a difficulty if he could, but as his son and daughter's carriage and horses were actually at Hartfield, he was not able to make more than a simple question on that head; it hardly amounted to a doubt; nor did it occupy Emma long to convince him that they might in one of the carriages find room for Harriet also.
>
> (E, 108)

Mr. Woodhouse's problems are emotional and mental but find expression in imaginary difficulties of travel.

Mr. John Knightley also has a love for domestic tranquillity and the Christmas party upsets him at least as much as it does Mr. Woodhouse. His complaints about the journey to Randalls were quoted in the previous chapter. After the dinner, he causes a crisis by describing exaggeratedly the weather conditions and the imaginary terror of the drive home: "he opened on them all with the information of the ground being covered with snow, and of its still snowing fast, with a strong drifting wind . . ." (E, 126). His brother returns soon after to contradict this report and state the absence of discomfort and danger (E, 127), but John Knightley begins to create for his father-in-law the image of a terrible drive home:

> 'This will prove a spirited beginning of your winter engagements, sir. Something new for your coachman and horses to be making their way through a storm of snow . . .. I dare say we shall get home very well. Another hour or two's snow can hardly make the road impassable; and we are two carriages; if one is blown over in the bleak part of the common field there will be the other at hand. I dare say we shall be all safe at Hartfield before midnight.'
>
> (E, 126)

His description works well enough to overpower the reports of the real conditions and causes Mr. Woodhouse to order his carriages immediately and his family leaves. This crisis becomes the occasion for the more serious moral crisis between Emma and Mr. Elton which will be analyzed later. Like Mrs. Norris, John Knightley can create a fiction which becomes a successful form of persuasion.

Mrs. Elton understands the social power that attends the possession

of a carriage. She says to Emma about Jane Fairfax: " 'We have carriages to fetch and convey her home, and we live in a style which could not make the addition of Jane Fairfax, at any time, the least inconvenient' " (E, 283). But Mrs. Elton has trouble acting in accord with her statement. The evening of the Crown Inn ball, the Eltons arrive only to be reminded that they had promised to bring with them Miss Bates and Jane Fairfax. "The mistake had been slight. The carriage was sent for them now" (E, 320). The mistake would perhaps have been slight except for the way Mrs. Elton returns to her own sense of power and independence. A carriage is heard arriving.

> Mrs. Elton turned to Mrs. Weston. 'I have no doubt of its being our carriage with Miss Bates and Jane. Our coachman and horses are so expeditious! -- I believe we drive faster than anybody. -- What a pleasure it is to send one's carriage for a friend! -- I understand you were so kind as to offer, but another time it will be quite unnecessary. You may be very sure I shall always take care of them.'
>
> (E, 321)

The contrast between Mrs. Elton's words and her actions in this instance illustrates her shallowness and insincerity. Mrs. Elton, like Mrs. Bennet and Mrs. Norris, is without a moral sense.

Emma, on the other hand, is aware that she does not treat Jane Fairfax as well as she deserves. She and Mr. Knightley discuss the problem on several occasions. Emma wishes to make up for her past neglect the day after the Box Hill outing by providing some comfort for Jane. Emma has learned that Jane has accepted the situation as governess that Mrs. Elton has found. She is then informed that Jane is quite ill and will not see anyone.

> To take her -- be it only an hour or two -- from her aunt, to give her change of air and scene, and quiet rational conversation, even for an hour or two, might do her good; and the following morning she wrote again to say, in the most feeling language she could command, that she would call for her in the carriage at any hour that Jane would name -- mentioning that she had Mr. Perry's decided opinion, in favour of such exercise for his patient.
>
> (E, 390)

Jane sends a note refusing the offer, and Emma decides that she must use stronger means of persuasion.

> In spite of the answer, therefore, she ordered the carriage, and drove to Mrs. Bates's, in the hope that Jane would be induced to join her -- but it would not do; -- Miss Bates came to the carriage door, all gratitude, and agreeing with her most earnestly in thinking an airing might be of the greatest service -- and every thing that message could do was tried -- but all in vain.
>
> (E, 390)

The Lady Greville fragment has been transformed. Emma's desire to help Jane is unaffectedly sincere. But, to begin with, Emma does not know all of Jane's predicament. Jane believes her engagement with Frank Churchill to be "dissolved." Furthermore, Jane thinks Emma has consciously done much to cause the break. At the Box Hill party, Emma and Frank had flirted openly. Jane had then written to Frank at Enscombe, releasing him from the engagement. When he does not reply to her letter, she thinks her only alternative now is to accept the position as governess near Maple Grove and leave her friends in Highbury. This decision understandably causes her to be distraught and ill. Emma intrudes upon Jane's sorrow with offers of medicine and leisure. From Emma, Jane understands the action as an aggravation. The way that Emma uses her social power by taking the carriage to Mrs. Bates's makes the distance between Emma and Jane greater. From her

carriage window, talking down to Miss Bates, Emma has no chance of learning the real problem. Emma does not intend to enforce the difference of social rank but that is the effect of her action. Emma very clearly has a moral sense but it has been seriously impaired in this instance. When Emma learns that Jane has been walking in the meadows the afternoon she called, she is hurt. The reader, weighing the complexity of motive, appearance and action can feel with Emma:

> it mortified her that she was given so little credit for proper feeling, or esteemed so little worthy as a friend: but she had the consolation of knowing that her intentions were good, and of being able to say to herself, that could Mr. Knightley have been privy to all her attempts of assisting Jane Fairfax, could he even have seen into her heart, he would not, on this occasion, have found any thing to reprove.
>
> (E, 391)

Because of Emma's deluded state of mind, there is a disjunction between her intention and her action. She means well, but acts in a way that is understood to be cruel. The carriage is an obvious tool for Emma to carry out her intention and it becomes a device for Jane Austen to show the dichotomy between intention and action.

On another occasion, Emma uses her power through her carriage, but in a case that is simple and forceful. Harriet finally reveals her love for Mr. Knightley to Emma. Then Mr. Knightley returns from London and he and Emma make clear to each other their feelings and intentions. This leaves Emma with an uncomfortable secret: she knows Harriet's feelings. This problem requires an immediate though perhaps temporary relief. Emma's solution is to remove Harriet to London, leaving Emma free to enjoy her new relationship with Mr. Knightley. Harriet needs

to see a dentist and Isabella is contacted in London.

> When it was thus settled on her sister's side, Emma proposed it to her friend, and found her very persuadable. -- Harriet was to go; she was invited for at least a fortnight; she was to be conveyed in Mr. Woodhouse's carriage. -- It was all arranged, it was all completed, and Harriet was safe in Brunswick Square. (E, 451)

The syntax of this passage, a series of simple principal clauses that are abrupt and controlled, marks the efficient movement from the formation of the plan to the completion of the action. Emma has the influence to carry out an action of this sort economically and swiftly. But what is done largely because of Emma's guilt about Harriet's confidence and her own secrecy has in the end a happy result. Mr. Knightley sends Robert Martin to London with some papers for his brother. Harriet and Robert are together and Harriet finds her original love to be still alive. What Emma had intended to be a temporary measure has become through some coincidence but also probably through Mr. Knightley's shrewd calculation a thorough and happy solution.

One final incident from Emma illustrates the way Emma's conscious use of her carriage has implications which extend throughout the novel. Harriet has promised to visit the Martins and Emma thinks it a good idea because it will take Harriet's mind away from Mr. Elton. But Emma sees the visit as a real problem.

> After much thinking, she could determine on nothing better, than Harriet's returning the visit; but in a way that, if they had understanding, should convince them that it was to be only a formal acquaintance. She meant to take her in the carriage, leave her at the Abbey Mill, while she drove a little farther, and call for her again so soon, as to allow no time for insidious applications or

> dangerous recurrences to the past, and give the most decided proof of what degree of intimacy was chosen for the future.
>
> (E, 185)

Emma has a shrewd knowledge of the associations attached to the Woodhouse family carriage and by taking Harriet in the carriage, Emma aligns Harriet with her own social position. The drive in the carriage, then, is to be understood by the Martins as a sign of the difference in rank between Harriet and themselves. It will establish the necessity for there being only a "formal acquaintance" between them. Emma's estimation of the trip's effect is correct, but the reader may see much more here than Emma. Emma's fancy has created a false image which she now attempts to make a reality. She is forcing upon Harriet a style of life that is false to her nature. Emma is preventing Harriet from forming relationships suited to her personality and station in life. By acting upon her false image, Emma misunderstands Harriet and the Martins. Her action isolates her from her acquaintance just as her fancy is preventing her from knowing herself and others. As Emma passes by the Martin house and returns to get Harriet, enclosed within her carriage, she fails to respect the rights and feelings of other people. The carriage itself signifies Emma's moral and emotional isolation. Emma is, of course, not unfeeling. Her heart cannot approve of the plan; she feels the ingratitude of the action and the return to Hartfield is oppressive (E, 185-8). But Emma's power has carried the day and it will be some time before she must face her egotism.

Two incidents in Persuasion define the emotional states of the main characters at the particular stage of the novel at which each

one occurs. In the first scene, the young people of Uppercross have walked near the Hayter home and now return to Uppercross. Anne Elliot has inadvertently overheard a conversation between Captain Wentworth and Louisa Musgrove (P, 87-9) and "[e]very thing now marked out Louisa for Captain Wentworth; nothing could be plainer [to Anne] . . ." (P, 90). Anne continues the walk in a state of dejection. But at a point where their path crosses a road, the Crofts drive up in their gig and ask if one of their party would like to ride with them to rest after a long walk. They all decline and begin to move on,

> when Captain Wentworth cleared the hedge in a moment to say something to his sister. -- The something might be guessed by its effects. 'Miss Elliot, I am sure you are tired,' cried Mrs. Croft. 'Do let us have the pleasure of taking you home.'
>
> (P, 91)

Anne cannot refuse this kind offer and Captain Wentworth "turned to her, and quietly obliged her to be assisted into the carriage" (P, 91). Captain Wentworth's action confirms his particular interest in Anne, an interest which had not been evident until the incident where Wentworth had removed little Walter from Anne's back, which just precedes this chapter. He may be engrossed by his conversation with Louisa, but he notices Anne's fatigue all the same, and will take the trouble to be of use to her. The action causes Anne to reassess Captain Wentworth's and her own feelings:

> This little circumstance seemed the completion of all that had gone before. She understood him. He could not forgive her, -- but he could not be unfeeling . . . . It was a reminder of former sentiment; it was an impulse of pure, though unacknowledged friendship; it was proof of his own warm and amiable heart, which she could not contemplate without emotions so compounded of pleasure and pain, that she knew not which prevailed.
>
> (P, 91)

The second incident, Wentworth's and Anne's first meeting in Bath, reverses their roles. Lady Dalrymple, Miss Carteret, Miss Elliot, Mrs. Clay, Mr. Elliot and Anne are caught in a shop by rain. Lady Dalrymple offers her carriage to convey them home, but it "does not hold more than four with any comfort" (P, 174). The seating is determined first by consequence, but Mrs. Clay is chosen over Anne because Mr. Elliot intervenes to ensure that he will be able to walk Anne home. After the arrangements are completed, Captain Wentworth enters the shop and he and Anne begin an awkward and simply polite conversation. Lady Dalrymple's carriage arrives and Anne must tell him that she does not go with them. He offers to get a chair for her because of the rain. Now Mr. Elliot returns from a few moments' absence and escorts her out of the shop. Captain Wentworth's friends remark as the couple leave on Anne's prettiness and a probable marriage between them. Ironically, because Anne is left out of the carriage group, she is seen by Captain Wentworth to be sought after and distinquished by Mr. Elliot, the man who so obviously admired her at Lyme Regis. His friends' comments seem at this point reasonable. Anne was insignificant and without particular friends when Captain Wentworth helped her into the Croft gig. Now she has an important and gallant friend to rival him. In the first scene, Anne's real character is still partially unknown to Wentworth. In the second, Wentworth knows her worth and knows he must attempt to regain her love. Anne's social position and her relationship with Wentworth have changed favourably between the two.

It is evident from the chronological examination of incidents

that Jane Austen's use of the carriage as a narrative device becomes much more subtle and skillful in the major novels. The incidents from Sense and Sensibility have a distinct, detachable quality which seems to denote the conscious use of a new technique. In Pride and Prejudice, Mrs. Bennet's arrangements create to some extent the major lines of plot; her use of the carriage establishes a limited and limiting social intercourse as a background for Elizabeth's and Darcy's social misunderstanding and conflict. The three incidents using this device from Mansfield Park and Emma, involving Sir Thomas, Jane Fairfax and Harriet Smith, are remarkable for the way in which the carriage is the focal point not only for major determinations of plot but for a richness of character revelation and theme which reverberates throughout each novel. Sir Thomas's simple though powerful statement that Fanny will have the carriage not only changes the way the other characters, notably Henry Crawford, think about her, but it places Fanny in a position of responsibility from which she has to defend her principles against even Edmund's lack of perception. When Emma drives Harriet to the Martins', the carriage symbolizes the difference in rank between Emma and Harriet, and the Martins. It also represents Emma's delusion and the barrier that Emma's fancy has created between her and her companions. Emma's drive to get Jane also enforces Emma's superiority of rank and represents the discrepancy between intention and action caused by Emma's lack of perception and knowledge. The implications of these three incidents inform the whole of each novel. The two incidents from Persuasion show how Jane Austen can define the emotional and thematic

concerns of the novel at each stage of development with great precision.

Chapter IV: Travel and Emotion

Travel is naturally a source of excitement and emotional flux. Jane Austen knew conventions from romances and sentimental fiction which exploited the relation between travel and emotion, and parodied them in the juvenilia. Later, in the novels, she transforms the conventions for her own purposes. In the first two scenes I will examine, the sense of the journey itself, the movement, is related by a description of the occupants of the carriage: their thoughts, interests and feelings. The descriptions define the relationships between the characters and the thematic problems. Journeys can also correspond to moral and emotional progress; in two incidents from Emma, a journey provides the setting for Emma's moral recognition of self. Journeys are sometimes analogues for a character's change and depth of emotion. Two trips in Sense and Sensibility illustrate this motif in a simple form; journeys from the three major novels will be examined because they are consciously or unconsciously declarations or signs of love. In four of the novels, a young man uses a carriage and travel to attempt to seduce the heroine. By exploring metaphoric associations between travel and emotion, Jane Austen expresses the emotions of particular characters precisely and subtly. Travel, then, is a motif for the creation and development of character.

It is acknowledged that Jane Austen does not describe scenery in any detail and though landscape is a topic of much interest among her characters it does not have much place in the novels.[1] When Elizabeth

Bennet travels with the Gardiners, the narrator states: "It is not the object of this work to give a description of Derbyshire, nor of any of the remarkable places through which their route thither lay"(PP, 240). For several journeys, a description of the characters within the carriage serves to indicate the passing of time and distance and also provides an opportunity for the realization of character. In Sense and Sensibility, Mrs. Jennings's journey to London with Marianne and Elinor, a portrait, as it were, is sketched briefly and simply in one paragraph:

> They were three days on their journey, and Marianne's behaviour as they travelled was a happy specimen of what her future complaisance and companionableness to Mrs. Jennings might be expected to be. She sat in silence almost all the way, wrapt in her own meditations, and scarcely ever voluntarily speaking, except when any object of picturesque beauty within their view drew from her an exclamation of delight exclusively addressed to her sister. To atone for this conduct therefore, Elinor took immediate possession of the post of civility which she had assigned herself, behaved with the greatest attention to Mrs. Jennings, talked with her, laughed with her, and listened to her whenever she could; and Mrs. Jennings on her side treated them both with all possible kindness, was solicitous on every occasion for their ease and enjoyment, and only disturbed that she could not make them choose their own dinners at the inn, nor extort a confession of their preferring salmon to cod, or boiled fowls to veal cutlets.
>
> (SS, 160)

The sketch is the entire narrative of the journey. Within its limits, it says a great deal about these characters. Marianne's excess of feeling has caused her to be antisocial. She is taking this journey only to meet Willoughby and dislikes and scorns Mrs. Jennings. Only when moved to admiration by her romantic interest in the picturesque will she even acknowledge her intimate friend and sister; Mrs. Jennings,

a gregarious representative of society, is shunned. Elinor is left to converse with Mrs. Jennings and to smooth over anything awkward. She is an intermediary between sensibility or personal feeling and a social manner. To be this, she must repress her own strong feeling and rely upon her rational estimation of what the stay in London will bring. Loud and presuming though Mrs. Jennings is, we also see in this sketch her real kindness. In her own way she cares for the well-being of her young friends. Marianne's sensibility prevents her from understanding this, but Elinor's conciliatory manner soon allows her to become aware of it. The sketch accomplishes much in terms of character and themes, yet it remains static; it is an economical sketch without dramatic life.

In Mansfield Park, Jane Austen can describe the same type of scene with dramatic force. By the time the party to Sotherton sets out, we have been told the seating arrangements in the barouche. Now the narrator describes the thoughts and feelings of the occupants. First, a paragraph defines Fanny's and Mary Crawford's interests:

> Their road was through a pleasant country; and Fanny, whose rides had never been extensive, was soon beyond her knowledge, and was very happy in observing all that was new, and admiring all that was pretty. . . . Her own thoughts and reflections were habitually her best companions; and in observing the appearance of the country, the bearings of the roads, the difference of soil, the state of the harvest, the cottages, the cattle, the children, she found entertainment that could only have been heightened by having Edmund to speak to of what she felt. That was the only point of resemblance between her and the lady who sat by her; in every thing but a value for Edmund, Miss Crawford was very unlike her. She had none of Fanny's delicacy of taste, of mind, of feeling; she saw nature, inanimate nature, with little observation; her attention was all for men and women, her talents for the light and lively. In looking back after Edmund, however, when there was any stretch of road behind them or when he gained on them in ascending a considerable hill, they were united,

> and a 'there he is' broke at the same moment from them both, more than once.
>
> (MP, 80-1)

Fanny's self-sufficiency and concern for rural life are clearly qualities to be admired. The enumeration of objects that catch her eye marks her lively mind and the extent of her interest. Her occupation reveals strong and healthy feelings rooted in the land. Fanny cannot share her feelings with her fellow-passengers but could with Edmund whose similar interests and values would "heighten" the pleasure of conversation. Fanny and Mary have nothing in common in character. Mary's interests are probably best described by "light," the implication being that they are not serious. Mary's love of society is a questionable characteristic for the lover of Edmund, whose profession will necessarily place his interests in his rural parish. But, for the time being, she is in love with Edmund and her love unites her with Fanny. They both turn naturally to watch for him and remark his presence. This description of the three of them is emblematic of their relationship at this time. One of the problems facing Jane Austen in showing the characters of Mary and Fanny is that Mary must always shine brilliantly in social intercourse while Fanny remains silent and unobtrusive. This passage allows her to give a balanced view of character.

The trip also defines the growing rivalry between the Bertram sisters. Julia is seated on the box with Henry and Maria's "prospect always ended in Mr. Crawford and her sister sitting side by side full of conversation and merriment"(MP, 81). Julia is very much aware of her advantage and constantly expresses the wish that her view, fine as it is, could be shared by all. Henry Crawford is in his element during

the drive. To have the attention and competition of two pretty women is the extent of his interest. This emotional triangle is complicated by Maria's engagement to Mr. Rushworth, owner of Sotherton: "When they came within the influence of Sotherton associations, it was better for Miss Bertram, who might be said to have two strings to her bow. She had Rushworth-feelings, and Crawford-feelings, and in the vicinity of Sotherton, the former had considerable effect"(MP, 81). The barouche-box is "the place of all places, the envied seat," but a large and luxurious estate can make up for it. The relation between the approach to Sotherton and Maria's change of feeling is explicit. It is as though the distance from the estate determines the degree of Maria's "Rushworth-feelings." By concentrating on the line of vision, of observation, of each of the characters, Jane Austen convincingly articulates central qualities of character.

In the juvenilia, Jane Austen several times parodies the recognition scene. Mr. Harley, returning from sea, gets on a crowded stage-coach and soon perceives that one of the young women seated by him is the woman he married just before going to sea (MW, 40). Laura, in Love and Freindship, is destitute. She gets on a stage-coach late at night and rides with a full complement of passengers until in the morning light she sees that all the passengers are her relatives (MW, 102-3). But, to move away from parody, the most important recognition in a moral sense, is the recognition of one's self. A. Walton Litz has returned to Jane Austen's own term "a developement of self"(E, 409), "using 'developement' not in our modern sense of change and becoming but in the older sense of discovery or disclosure."[2] With this sense

of recognition or "developement," we can turn to the scene in Emma where the Woodhouse family returns from Randalls to Hartfield. The excitement and tension as the characters prepare to leave centres entirely on the weather and the state of the roads. The confusion leads to a mistake in the seating within the carriages. Mr. Knightley gets into the chaise with his wife and Mr. Woodhouse. This leaves Emma to travel with Mr. Elton in the other chaise. At this point, the language of the description is resonant with association:

> Emma found, on being escorted and followed into the second carriage by Mr. Elton, that the door was to be lawfully shut on them, and that they were to have a tête-à-tête drive. It would not have been the awkwardness of a moment, it would have been rather a pleasure, previous to the suspicion of this very day; she could have talked to him of Harriet, and the three-quarters of a mile would have seemed but one. (E, 129)

Emma has not understood the way her manner toward Mr. Elton has been understood by him. She has attempted to cajole him into loving Harriet and has succeeded in encouraging him to be in love with herself. Her manner has made this drive alone a more intimate and meaningful drive than she would like it to be. "Lawfully" suggests the correctness of the new arrangement, heightening the discrepancy between the polite and decorous journey Emma wishes to have and what actually happens. She has promoted intimacy. She is forced to understand the consequences of her manner now. She finds her attempt at polite conversation stopped, "and Mr. Elton actually making violent love to her: availing himself of the precious opportunity, declaring sentiments which must be already well-known, hoping -- fearing -- adoring -- ready to die if she refused him. . ."(E, 129). Mr. Woodhouse's anxiety about the trip provides the

emotional setting for Emma's discovery. But the drive is excruciating for Emma not for an ill-defined reason but because of the acute embarrassment she feels caused by her recognition of what she has until now misunderstood. The embarrassment causes her to feel the slowness of the drive, prolonged as it has been by Mr. Woodhouse's fear of the roads. She must admit her mistakes and the qualities of her fanciful nature that have brought them about. Because of Emma's reflections after the event, this drive has been the catalyst for a "developement of self."[3]

Emma's return from Box Hill is also a journey occupied by strong feeling. Mr. Knightley waits for Emma to enter her carriage and just before she steps in, reprimands her for her unfeeling behaviour toward Miss Bates. His forceful and just language causes her deep mortification. Before she has time to let him know that she knows her error, "[the carriage] was ready; and, before she could speak again, he had handed her in"(E, 375). The description of the departure of the carriage parallels and defines her emotional state:

> She had not been able to speak; and on entering the carriage, sunk back for a moment overcome -- then reproaching herself for having taken no leave, making no acknowledgement, parting in apparent sullenness, she looked out with voice and hand eager to show a difference; but it was just too late. He had turned away, and the horses were in motion. She continued to look back, but in vain; and soon, with what appeared unusual speed, they were half way down the hill, and every thing left far behind. . . . She was most forcibly struck. The truth of his representation there was no denying. She felt it at her heart.
>
> (E, 376)

The description of the movement of the carriage complements Emma's emotional state. The truth of Mr. Knightley's reprimand causes her to sink back speechless. Yet she feels a strong need to make Mr. Knightley

understand her recognition. The motion of the carriage marks the passing of time as Emma struggles with her emotion. By the time she reaches out to Mr. Knightley the distance between them prevents her from speaking; her gesture is isolated and futile. The emotional separation between them caused by the Box Hill party is expressed by the physical distance between Emma's carriage and Mr. Knightley. Just as the misunderstanding draws them apart emotionally, they now move apart physically. The diction controls the relation between Emma's emotion and the motion of the carriage. "Just" in this clause suggests both that the distance between the two characters makes the gesture at precisely this moment too late and that it is unhappily, frustratingly too late. The phrase "with what appeared unusual speed" shows Emma's inner turmoil. We assume empirically that the carriage moves at its normal speed, but Emma's distress distorts her sense of its movement. Much happens within her mind and she is not conscious of time passing; her attention is concentrated upon one moment in the past. Emma's sense of the misunderstanding between herself and Mr. Knightley and the distress it causes makes her place of departure seem "far behind." Emma's need for reconciliation reflects the relationship between them, the bond of which Emma has not yet become aware. At this moment of crisis, she needs Mr. Knightley's emotional support and forgiveness. In these two journeys of Emma's, Jane Austen controls and exploits the relation between Emma's subjective response and the objective movement of the carriage.

Travel is also a method for developing character, not in A. Walton Litz's sense of the word, but in the sense that the character is given

a deeper emotional meaning and therefore the reader's impression is complicated and deepened. A parody of this technique occurs at the beginning of Love and Freindship, when Edward arrives at Laura's parents' home late at night and begins to lament the terrible, but senseless, hardship he has known as he wandered at random. Laura reports Edward's speech:

> 'It was now perfectly dark, not a single Star was there to direct my steps, and I know not what might have befallen me had I not at length discerned thro' the solemn Gloom that surrounded me a distant Light, which as I approached it, I discovered to be the cheerful Blaze of your fire. Impelled by the combination of Misfortunes under which I laboured, namely, Fear, Cold and Hunger I hesitated not to ask admittance which at length I have gained; and now my Adorable Laura (continued he taking my Hand) when may I hope to receive that reward of all the painfull sufferings I have undergone during the course of my Attachment to you, to which I have ever aspired? Oh! when will you reward me with Yourself?'
>
> 'This instant, Dear and Amiable Edward.' (replied I). (MW, 81-2)

Considering they have just met, this is fast work. Edward's father had attributed this nonsense to novel reading, and it seems the origin of this convention is literary. A young man goes on a journey which he intends his loved one to understand as a sign, a declaration of love.

Two journeys in Sense and Sensibility are good examples of the way Jane Austen displaces this convention for her own needs. In these instances each man undertakes a journey motivated by love but the loved one does not know of it. The journeys are narrated primarily to affect the reader's response to the character of the lover. Toward the end of the novel, Willoughby has become a static, unconvincing character largely because of his villainy. His seductive manner with Marianne, his unexplained departure from Barton, his mysterious silence in London

and the artificial language of his final letter all contribute to his flatness. To remedy this problem, Jane Austen has him make a sudden and desperate journey to Cleveland where Marianne lies ill. Elinor assumes that this night journey[4] brings Mrs. Dashwood and Colonel Brandon: "The flaring lamps of a carriage were immediately in view. By their uncertain light she thought she could discern it to be drawn by four horses; and this, while it told the excess of her poor mother's alarm, gave some explanation to such unexpected rapidity"(SS, 316). The dramatic arrival precedes Willoughby's dialogue with Elinor, in which he convinces her, and the willing reader, that he has a heart, that he is in love with Marianne and has therefore made a tragic mistake by jilting Marianne.

Until Marianne's illness at Cleveland, Colonel Brandon has been a silent and passive lover. His history, told to Elinor, gives him some interest but not necessarily that of a lover. It is expedient, then, for Jane Austen to have Brandon make a journey for the same purpose as Willoughby's. Because Marianne is possibly dying, Elinor considers it essential to bring Mrs. Dashwood to Cleveland. Colonel Brandon offers his services and prepares to set off immediately. "Not a moment was lost in delay of any kind. The horses arrived, even before they were expected, and Colonel Brandon only pressing her hand with a look of solemnity, and a few words spoken too low to reach her ear, hurried into the carriage"(SS, 312). The return with Mrs. Dashwood provides the needed opportunity for Brandon to profess his love for Marianne. Mrs. Dashwood tells Elinor: " 'He opened his whole heart to me yesterday as we travelled. It came out quite unawares, quite undesignedly' "

(SS, 336). The journey is evidence of Colonel Brandon's strong feeling for Marianne. When Marianne recovers and reveals her newfound common sense, the reader will be better prepared for their marriage.

Willoughby, Brandon and Henry Tilney who must travel to Fullerton to propose to Catherine, all make journeys which are simple in motive. Darcy also makes a journey which declares him a lover, but in this novel, it is narrated with greater skill and subtlety. When Elizabeth receives from Jane the letters explaining Wickham's and Lydia's disappearance she, in a moment of crisis, but also from a new sense of intimacy, tells the news to Darcy.

> Darcy made no answer. He seemed scarcely to hear her, and was walking up and down the room in earnest meditation; his brow contracted, his air gloomy. Elizabeth soon observed and instantly understood it. Her power was sinking; every thing must sink under such a proof of family weakness, such an assurance of the deepest disgrace. . . . It was. . . exactly calculated to make her understand her own wishes; and never had she so honestly felt that she could have loved him, as now, when all love must be vain.
> (PP, 278)

Her belief that their relationship has ended continues throughout the search for and negotiations with Wickham and Lydia. Her first clue that her belief may be wrong comes from Lydia, who lets slip the fact that Darcy was at her wedding. The admission causes Elizabeth to demand from Mrs. Gardiner an explanation and Mrs. Gardiner's reply reveals the degree of Darcy's involvement in the episode. She writes:

> The motive professed, was his conclusion of its being owing to himself that Wickham's worthlessness had not been so well known, as to make impossible for any young woman of character, to love or confide in him. He generously imputed the whole to his mistaken pride, and confessed that he had before thought it beneath him, to lay his private actions open to the world. His character was to speak for itself. He called it,

> therefore, his duty to step forward, and endeavour to remedy an evil, which had been brought on by himself. If he had another motive, I am sure it would never disgrace him.
>
> (PP, 321-2)

Mrs. Gardiner's report lays before us briefly the several motives for Darcy's journey. Darcy had in his letter to Elizabeth at Hunsford spoken of "that total want of propriety so frequently, so almost uniformly betrayed by [Mrs. Bennet], by [her] three younger sisters, and occasionally even by [her] father"(PP, 189). Darcy's trip to London reveals his sense of his own vulgar and even immoral connections. By assuming responsibility for Wickham and Lydia in London, he is establishing a relation between himself and Elizabeth which acknowledges the humiliating aspects of both their families. The trip is evidence that he has no longer a misdirected pride. We also see that he values the Gardiners as he ought. This is all to say that Mrs. Gardiner is right to suspect the conventional motive, though it is more complex than she suspects.

Elizabeth must finally force from Darcy this most important motive. When Darcy arrives with Bingley at Longbourn, he and Elizabeth go for a walk which begins in silence. Elizabeth, determined to make Darcy speak, thanks him for his efforts in London. This is all that Darcy needs.

> 'If you will thank me,' he replied, 'let it be for yourself alone. That the wish of giving happiness to you, might add force to the other inducements which led me on, I shall not attempt to deny. But your family owe me nothing. Much as I respect them, I believe, I thought only of you.'
>
> (PP, 366)

Darcy had attempted to keep his trip to London a secret from the Bennets

from a sense of the delicacy of the predicament. But now that Elizabeth knows his action, he wants Elizabeth to know the trip was for her sake, that it was in an indirect way a declaration of his love for her. This is certainly the way the Gardiners understand it, though they have no certain knowledge of the relationship. Even Elizabeth, when she finishes Mrs. Gardiner's letter and attempts to believe Darcy has acted only from his association with Wickham, is deeply aware of this possible meaning of the trip. "Her heart did whisper, that he had done it for her"(PP, 326).

In Mansfield Park, Henry Crawford understands the conventional view of Darcy's type of journey and uses it in a conscious and calculated way. The day after the first dinner at the Parsonage, Henry tells Mary with what he intends to occupy himself while at Mansfield: " 'my plan is to make Fanny Price in love with me' "(MP, 229). At this point, he gives himself a fortnight. The narrator describes Henry's natural shrewdness and intelligence by saying of his "attentions" to Fanny, that they will be "continued, but not obtrusive, and adapting themselves more and more to the gentleness and delicacy of her character. . ." (MP, 231). He is moved when he sees Fanny and William together; it is " a picture which Henry Crawford had moral taste enough to value" (MP, 235). His knowledge causes him to take action. When William is to return to his ship, Henry offers him a ride to London, apparently because he must go himself on business. William is happy because the offer provides him with a most interesting mode of travel. But there are other reasons for gratitude:

> Fanny, from a different motive, was exceedingly pleased: for the original plan was that William should go up by

> the mail from Northampton the following night, which would not have allowed him an hour's rest before he must have got into a Portsmouth coach; and though this offer of Mr. Crawford's would rob her of many hours of his company, she was too happy in having William spared from the fatigue of such a journey, to think of any thing else. Sir Thomas approved of it for another reason. His nephew's introduction to Admiral Crawford might be of service.
>
> (MP, 266)

Fanny's naiveté allows her to see only the immediate good, but Sir Thomas, a man of the world, understands the importance of influence. Soon after the young men have departed, Sir Thomas announces that William has been "commended"(MP, 284).

Upon his return to the Parsonage, Henry's first communication to Mary is that he will marry Fanny; he has fallen in love; his occupation has become serious (MP, 291). The next morning he is alone with Fanny and presents his proposal in a subtle and persuasive manner. First, he announces William's lieutenantcy. Fanny is naturally very happy. Further explanation reveals to Fanny that it has been Henry's work.

> His last journey to London had been undertaken with no other view than that of introducing her brother in Hill-street, and prevailing on the Admiral to exert whatever interest he might have for getting him one.
>
> (MP, 300)

His real purpose has been a secret until now. At this point, the journey allows a natural transition to another but closely related topic:

> he spoke with such a glow of what his solicitude had been, and used such strong expressions, was so abounding in the deepest interest, in twofold motives, in views and wishes more than could be told, that Fanny could not have remained insensible of his drift, had she been able to attend. . . .
>
> (MP, 300)

Fanny is slow to understand his full meaning, but when she does she is

"exceedingly distressed;" "she could not but feel that it was treating her improperly and unworthily, and in such a way as she had not deserved. . ."(MP, 301). Henry's proposal has been calculated to arouse in Fanny all of her best feelings. She is very happy for William and feels extremely grateful to the agent of his promotion. Unlike Darcy's, Henry's journey is meant to be seen and understood by Fanny and her family as a declaration of love. While Darcy has a real commitment to Wickham's and Lydia's predicament, Henry's only reason for promoting William is to influence Fanny in his own favour. Henry counts on her gratitude opening a way to her heart. His sensibility allows him to see that gratitude in a woman like Fanny is strong enough to bring about marriage. But Fanny sees what is immoral in his scheme. He is using her gratitude as a bargaining tool to gain her love. In a subtle way, he is seducing her into marriage.

Henry's later journey to visit Fanny in Portsmouth also appears to be the action of an attentive lover, as though he is acting out of a deep interest in her well-being. The trip itself works on Fanny; she feels his kindnesses. But Henry goes one step too far. The offer he makes Fanny of a ride to Mansfield has the characteristics of seduction as will be discussed later in this chapter. He is attempting to seduce and bribe Fanny. Ironically, Henry has asked Fanny to judge him by his actions. At Mansfield, when she accuses him of being inconstant, he replies:

> 'You think me unsteady -- easily swayed by the whim of the moment -- easily tempted -- easily put aside. With such an opinion, no wonder that -- But we shall see. It is not by protestations that I shall endeavour to convince you I am wronged, it is not by telling you that my affections are steady. My conduct shall speak for me --

> absence, distance, time shall speak for me. -- They shall prove, that as far as you can be deserved by any body, I do deserve you.
>
> (MP, 343)

His conduct, time and distance do speak for him in the end, but not in the way he wishes. He does indeed show himself to be unsteady and immoral.

In Emma, where the relation between appearance and reality is so evidently important, Emma and other characters must interpret the meaning of various journeys. The task is difficult and subtle. Emma is, from the start, aware of the conventional interpretation of this type of journey. When Harriet tells her that Mr. Martin "had gone three miles round one day, in order to bring her some walnuts, because she had said how fond she was of them. . ."(E, 28), Emma correctly interprets the trip as a lover's journey. But when Mr. Elton takes Harriet's portrait to London, Emma is misled by her fancy. Her preconceived notion that Mr. Elton and Harriet are a perfect couple causes her to misunderstand the details, the evidence she has before her. The fact that Mr. Elton has unreservedly praised the execution of the portrait fails to impress her. She therefore misses the ambiguity of his statement when he is to go to London to get it framed: " 'What a precious deposit!' said he with a tender sigh, as he received it"(E, 49). Emma's certainty allows her to project an image to persuade Harriet that she has done the right thing by refusing Mr. Martin's offer of marriage.

> 'At this moment, perhaps, Mr. Elton is shewing your picture to his mother and sisters, telling how much more beautiful is the original, and after being asked for it five or six times, allowing them to hear your name, your own dear name.'
>
> (E, 56)

Mr. Elton acts the part of the conventional lover to such excess as to cause Emma to suspect his sincerity (E, 49). As he sets off for London he meets Mr. Perry and they exchange the clichés of such a journey. Mr. Perry attempts to persuade Mr. Elton to stay for the regular whist-club meeting;

> Mr. Elton had been determined to go on, and had said in a very particular way indeed, that he was going on business which he would not put off for any inducement in the world; and something about a very enviable commission, and being the bearer of something exceedingly precious. Mr. Perry could not quite understand him, but he was very sure there must be a lady in the case, and he told him so; and Mr. Elton only looked very conscious and smiling, and rode off in great spirits.
> (E, 68)

Emma at least has all the evidence for Mr. Elton's journey, but when Frank Churchill goes to London for a haircut, she and the other characters have nothing to go on. His motive appears to be simply vanity. In the face of a seemingly senseless action, each character's reaction proceeds from his own interests and preoccupations. It is important for Emma to judge his action mainly because she is at this time considering whether or not she would like to be in love with him. A vain, superficial man would not be suitable at all. Frank laughs at his folly when he returns and Emma is confident of his character. She reasons: " 'I do not know whether it ought to be so, but certainly silly things do cease to be silly if they are done by sensible people in an impudent way' "(E, 212). Emma has managed to interpret his action in accord with her desire to think well of him. Mr. Weston merely laughs at a silly joke, while Mrs. Weston is embarrassed at what others might think and attempts on her own part to respect Frank. They both, each in his own way, must make the best of it. But Mr. Knightley is scornful

and appears to feel quite strongly. Just as Emma has been predisposed in Frank's favour, Mr. Knightley cannot but reveal his suspicion, his fear, that Frank is superficial and selfish.

Mrs. Weston returns to the convention to explain an action that has a simple, open meaning. At the Coles' party, she suggests to Emma that the reason Mr. Knightley has rather unexpectedly taken out his carriage is primarily to drive Miss Bates and Jane Fairfax and that his motive is his love for Jane. Emma responds to the first assertion reasonably and calmly: " 'I know no man more likely than Mr. Knightley to do the sort of thing -- to do any thing really good-natured, useful, considerate, or benevolent' "(E, 223). Her judgment is true, but her impulse becomes evident when Mrs. Weston proposes the match. Emma exclaims: " 'Dear Mrs. Weston, how could you think of such a thing? -- Mr. Knightley! -- Mr. Knightley must not marry!' "(E, 224) The evidence before them makes Mrs. Weston's theory a good possibility. Emma knows Mr. Knightley admires and respects Jane. Emma's response reveals her own feelings rather than a reasoned estimation of the proposal.

After the Box Hill party, Mr. Knightley leaves for London suddenly and inexplicably. From its introduction, it is a journey resonant with emotion. Mr. Knightley's good-bye to Emma is striking for the intensity of feeling between them. Emma must then divert her father's attention from the shock of change and motion (E, 385-7). In Mr. Knightley's absence, two things are revealed to Emma: Frank's and Jane's engagement and Harriet's belief and hope that Mr. Knightley is in love with her. The wealth of information causes Emma to reassess in a radical way herself, her perceptions and her relationships with many of her acquaint-

ance, particularly Mr. Knightley. But now that she knows she loves him, the possibility of his loving Harriet becomes real and menacing. When he returns to Highbury, she begins to interpret his looks and statements according to Harriet's belief. "She thought he neither looked nor spoke cheerfully; and the first possible cause for it, suggested by her fears, was, that he had perhaps been communicating his plans to his brother, and was pained by the manner in which they had been received" (E, 424). He tells Emma that he knows of Frank's and Jane's engagement. " 'How is it possible?' cried Emma, turning her glowing cheeks toward him; for while she spoke, it occurred to her that he might have called at Mrs. Goddard's in his way"(E, 425). When Mr. Knightley hints that he would like to tell her something important to himself relative to love and marriage, she forestalls him from her fear that he will tell her of his love for Harriet. Emma has grasped that his journey was the impulse of a lover, but, as with Mr. Elton's journey, she mistakes his object. The narrator reports Mr. Knightley's reason for going to London: "It was his jealousy of Frank Churchill that had taken him from the country. -- The Box Hill party had decided him on going away. He would save himself from witnessing again such permitted, encouraged attentions. -- He had gone to learn to be indifferent" (E, 432). But his stay in Brunswick Square had only depressed him (E, 465). His return to Highbury is also marked by anxiety and strong feeling. He has heard while in London of Frank's engagement and hurries home to talk with Emma. "He had ridden home through the rain; and had walked up directly after dinner, to see how this sweetest and best of all creatures, faultless in spite of all her faults bore the discovery"

(E, 453). Because Mr. Knightley is, unlike Mr. Elton and Frank, unaware of the conventional nature of his journey, it is motivated by deep and authentic emotion.

To return to Frank Churchill; all his journeys to Highbury are motivated by his secret engagement with Jane. It is true that Mrs. Churchill has kept him away because she has needed him, but Mr. Knightley has been correct to conclude that he will come to Highbury when it suits him. He notes that Frank finds the opportunity to travel to "watering-places," particularly Weymouth. Emma agrees. Mr. Knightley says: " 'And those times are, whenever he thinks it worth his while; whenever there is any temptation of pleasure' "(E, 146). Mr. Knightley is speaking generally, but his statements are later shown to be just. When the Churchills move to Richmond, Mr. Weston exults over its nearness to Highbury; " 'What were nine miles to a young man? -- An hour's ride. He would be always coming over"(E, 317). Mr. Weston might have added: "to a young man in love." Frank is conscious of his ability to travel and his motives for travelling. The narrator reports his wishes for travel: "He had wanted very much to go abroad -- had been very eager indeed to be allowed to travel -- but Mrs. Churchill would not hear of it. This had happened the year before. Now, he said, he was beginning to have no longer the same wish"(E, 221). The possibility of travel abroad becomes a subtle indication of motive and feeling. When he arrives at Donwell Abbey, having met Jane on the road, he is tired and dejected. Suddenly he resumes his talk of travel with Emma: " 'I feel a strong persuasion, this morning, that I shall soon be abroad. I ought to travel. I am tired of doing nothing. I want a

change. I am serious, Miss Woodhouse, whatever your penetrating eyes may fancy -- I am sick of England -- and would leave it to-morrow, if I could' "(E, 365). The disagreement, the break, between Jane and Frank causes him to think of seeking solace in a change, in travel.[5] Emma, of course, knows nothing yet of his secret and answers playfully.

As the discussion of these incidents has shown, there is often a narrative link between physical distance travelled and emotions. Maria Bertram's feelings change as she approaches Sotherton. Emma's embarrassment at Mr. Elton's proposal causes this short drive to seem to her drawn out. When Mr. Knightley reprimands Emma at Box Hill, the distance between them as her carriage leaves corresponds to the misunderstanding between them and the sorrow it causes. Frank Churchill and Mr. Knightley consider assuaging painful feelings by travelling. Not only do we see this relation in the dramatic narrative; distance can be a verbal metaphor for feeling. When Darcy first arrives at Hunsford to propose to Elizabeth, he has trouble introducing his topic of conversation because of his natural reticence and because Elizabeth is unaware of his intention. Darcy comments on Charlotte's marriage and "so easy a distance" between Charlotte's new home and her parents' home. Elizabeth disagrees about the nearness of the two homes and feels she needs to explain herself because she believes Darcy refers to Jane and Netherfield. She says:

> 'I do not mean to say that a woman may not be settled too near her family. The far and the near must be relative, and depend on many varying circumstances. Where there is fortune to make the expence of travelling unimportant, distance becomes no evil. But that is not the case here. Mr. and Mrs. Collins have a comfortable income, but not such a one as will allow of frequent journeys -- and I am persuaded my friend would not call herself near her family

under less than half the present distance.'
(PP, 179)

Darcy of course thinks Elizabeth understands his feeling for her and his intention to propose to her. He therefore thinks she is referring to their own relationship. He is encouraged. He has an income which would make the distance between Longbourn and Pemberley of no consequence. "Mr. Darcy drew his chair a little towards her, and said, 'You cannot have a right to such a very strong local attachment. You cannot have been always at Longbourn' "(PP, 179). His words confuse Elizabeth; she has no sense of their reference, and her silence forces Darcy to abandon his purpose for this occasion. Misunderstanding though it is, this conversation shows that distance can be used to refer to emotion. The relation between distance and emotion occurs on a verbal as well as a dramatic level.

One of the conventions of the romance that Jane Austen parodies in Northanger Abbey is seduction.[6] The narrator says of Captain Tilney: "He cannot be the instigator of the three villains in horsemen's great coats, by whom she will hereafter be forced into a travelling-chaise and four, which will drive off with incredible speed"(NA, 131). A heightened and improbable event such as this would not occur in the Austen novels, yet the seduction motif is not discarded and figures importantly in Northanger Abbey itself. The relation between carriages and seduction probably has an empirical as well as literary origin. Young men, not young women, own and drive carriages and they would naturally, as with automobiles today, have wanted to display their mastery and skill before admiring young women. Mrs. Grant's reason for directing Julia to sit with Henry Crawford is that Julia has

wanted to learn to drive. But this is a transparent excuse to allow Crawford to show Julia his expertise and, in Mrs. Grant's mind, to court her. John Thorpe takes for granted the influence his gig gives him over young ladies. During his first conversation with Catherine he rather abruptly engages her for a drive:

> 'Are you fond of an open carriage, Miss Morland?'
> 'Yes, very; I have hardly ever an opportunity of being in one; but I am particularly fond of it.'
> 'I am glad of it: I will drive you out in mine every day.'
> 'Thank you,' said Catherine in some distress, from a doubt of the propriety of accepting such an offer.
> 'I will drive you up Lansdown Hill tomorrow.'
> (NA, 47)

Thorpe continues to assume Catherine is available for any drive he wishes to take. When Catherine refuses to go to Blaize Castle because she has promised to walk with the Tilneys, Thorpe considers her excuse to be worthless. In his attempt to persuade Catherine to drive with him he exaggerates the unsuitability of the weather for walking and lies about having seen the Tilneys. He says to her: " 'Well, I saw him at that moment turn up the Lansdown Road, -- driving a smart-looking girl' " and " 'Make yourself easy, there is no danger of that, for I heard Tilney hallooing to a man who was just passing by on horseback, that they were going as far as Wick Rocks' "(NA, 85, 86). Thorpe is also presenting an offer that appears to Catherine very attractive:

> 'Blaize Castle!' cried Catherine; 'what is that?'
> 'The finest place in England -- worth going fifty miles at any time to see.'
> 'What, is it really a castle, an old castle?'
> 'The oldest in the kingdom.'
> 'But is it like what one reads of?'
> 'Exactly -- the very same.'
> 'But now really -- are there towers and long galleries?'
> 'By dozens.'

'Then I should like to see it; but I cannot -- I cannot go.'

(NA, 85)

Thorpe's dishonesty prevails and they set out in his gig. When Catherine becomes aware of the Tilneys in the street, she pleads with Thorpe to stop and let her out; "But Mr. Thorpe only laughed, smacked his whip, encouraged his horse, made odd noises, and drove on; and Catherine, angry and vexed as she was, having no power of getting away, was obliged to give up the point and submit"(NA, 87). Thorpe, the young man secure in the control of his own carriage, easily prevails over Catherine, the young and naive girl, who has been tricked into submission. The seduction motif now functions within the commonplace social life of Bath.[7]

General Tilney has also a share of villainy. During the drive to Northanger, he tells Catherine to ride with Henry in his curricle for the second half of the journey. Conscious of Mr. Allen's disapproval of young ladies riding alone with young men, Catherine hesitates. "The remembrance of Mr. Allen's opinion, respecting young men's open carriages, made her blush at the mention of such a plan, and her first thought was to decline it; but her second was of greater deference for General Tilney's judgment; he could not propose any thing improper for her. . ."(NA, 156). Catherine is unaware that the General is deliberately attempting to seduce her into falling in love with his son. He is not only unconscious of the impropriety of the drive, but eager to play with and control Catherine's emotion. When the General returns to Northanger from London in the knowledge of Catherine's relative poverty, his anger is expressed in the way he "instigates" Catherine's sudden

departure. Having encouraged Catherine's affection for his own purposes, he now barbarously throws her off. Catherine is forced from the house at the earliest hour to be conveyed home in a most improper and degrading manner.

Willoughby is sketched briefly within the seduction motif. Colonel Brandon's sudden departure from Barton Park causes a proposed pleasure tour to be cancelled. The other people decide to drive in the country.

> The carriages were then ordered; Willoughby's was first, and Marianne never looked happier than when she got into it. He drove through the park very fast, and they were soon out of sight; and nothing more of them was seen till their return, which did not happen till after the return of all the rest.
>
> (SS, 66-7)

This short description is emblematic of Willoughby's and Marianne's relationship. Willoughby's knowledge of manners allows him to show special attention to Marianne without its implying a special relationship. He proceeds "very fast" in their relationahip with no intention of taking it seriously.

Long before Wickham and Lydia disappear from Brighton, Wickham's villainy has been revealed to Elizabeth. But when the search for the couple begins, the clues in the mystery are the carriages they have taken. The vehicles and the route taken reveal their intentions to the searchers and the discussion about the carriages is almost melodramatic in the way it echoes the seduction motif. Colonel Forster's first communication to the Bennets is that they have gone to Scotland to be married (PP, 273). But Colonel Forster travels to Longbourn to inform the Bennets that, in Jane's words: "there is but too much reason to

fear they are not gone to Scotland"(PP, 274). The only method for checking Wickham's friend Denny's statement that Wickham does not intend to marry Lydia is to ascertain their route of travel. Jane writes to Elizabeth: "Colonel Forster did trace them easily to Clapham, but no farther; for on entering that place they removed into a hackney-coach and dismissed the chaise that brought them from Epsom. All that is known after this is, that they were seen to continue the London road"(PP, 274-5). Jane considers what this could possibly mean. Mr. and Mrs. Bennet "believe the worst," but Jane thinks they might have been married in London. Mr. Bennet decides to go to London to attempt to find Lydia (PP, 293). Mr. Bennet's assumptions that a gentleman and lady changing carriages would be noticed is probably a good one, but proves to be fruitless. But even after only reading Jane's two letters, Elizabeth has the information for a fairly sound conclusion. Mr. Gardiner tries to convince her that "there is no absolute proof that they are not gone to Scotland." Elizabeth replies: " 'Oh! but their removing from the chaise into an hackney coach is such a presumption! And besides, no traces of them were to be found on the Barnet road' " (PP, 282). A travelling chaise would have been the only practical vehicle to take Wickham and Lydia to Scotland whereas the hackney-coach would be intended for shorter taxi journeys. The indirect reporting and interpretation that make up the reader's knowledge of the journey allow it to be placed within the seduction motif.

Henry Crawford, a character of the Willoughby type, though much more subtly and complexly created, understands the sophisticated art of seduction. When he travels to Portsmouth to visit and make love to

Fanny Price, he is aware of her suffering and deprivation. He also knows, as he tells Fanny, that the people at Mansfield tend to forget or ignore her at their own convenience. With this knowledge, he makes Fanny an offer that seems very generous.

> 'If, therefore, . . . you find yourself growing unwell, and any difficulties arise about your returning to Mansfield -- waiting for the two months to be ended -- that must not be regarded as of any consequence, if you feel yourself at all less strong, or comfortable than usual, and will only let my sister know it, give her only the slightest hint, she and I will immediately come down, and take you back to Mansfield. You know the ease, and the pleasure with which this would be done. You know all that would be felt on the occasion.'
>
> (MP, 411)

The offer is couched in such sympathetic language that Fanny cannot laugh it away. And Henry, a man of discretion, says no more himself. But he has his sister write to extend the offer. Mary writes, and here Henry's real intention is disclosed: " 'I am at your service and Henry's, at an hour's notice. I should like the scheme, and we would make a little circuit, and shew you Everingham in our way, and perhaps you would not mind passing through London, and seeing the inside of St. George's, Hanover Square' "(MP, 416). The offer has been made in a very proper way. With Mary attending Fanny and Henry there would be no indiscretion. Both Henry and Mary appear to be acting simply with a sense of Fanny's delicate health in mind. They seem to want only to be of use to Fanny. But Mary's description of the journey indicates more. The trip would take Fanny to Henry's property. It would be a trip similar to Willoughby's and Marianne's, during which they went through Mrs. Smith's house and grounds, the estate which Willoughby is to inherit. For Willoughby, the trip is simply a pleasant form of flirt-

ation. For Henry Crawford, the journey would be a sophisticated and subtle form of persuasion. It is a way of convincing Fanny of his attention for her and his ability to care for her in a luxurious style. Mary's final comment reveals the object of Henry's offer. Once Fanny is with Henry and Mary, she will be under their power to a large extent. A stop at St. George's for a brief marriage ceremony would be difficult for Fanny to resist. Her desire to return to Mansfield soon would necessarily result in her marriage to Henry. Fanny is aware of the implications of the proposal, yet the degree of her suffering at the Price home is such that she does not want to have to face the temptation directly. She fears that the Crawfords will arrive without her direction, expecting her to go with them. She receives another letter from Mary, "and two moments were enough to start the probability of its being merely to give her notice that they should be in Portsmouth that very day, and to throw her into all the agitation of doubting what she ought to do in such a case"(MP, 437). The advantage of examining a detail such as the seduction motif through the Austen novels is that it shows the way in which Jane Austen transforms the conventions for her various purposes, from the transparent John Thorpe to the conscious and mannerly Henry Crawford.

To examine character from this particular and limited point of view allows us to see the artist's development. In Northanger Abbey there is an obvious connection with conventions from Gothic and sentimental novels. Jane Austen is learning to use them in a vital way, yet she is still close to the cliché. Sense and Sensibility seems to be a transitional novel where she is conscious of using techniques

to control the reader's response. In Pride and Prejudice, and particularly Mansfield Park and Emma, Jane Austen is in control of her material and can create complex characters with subtle impulses that can be fully articulated. By controlling and defining this complexity of feeling and motive, Jane Austen can control her reader's response in such a way that the reader feels with and consequently learns from the fictional experience. The perceptive reader will make the fine moral distinctions made possible by Jane Austen's style. Jane Austen also uses travel to control and guide theme; that is, the reader's reception and impression of theme can be determined in part by travel. This topic will be pursued in the next chapter.

Chapter V: Travel and Theme

To this point I have discussed carriages as objects that reflect particular, definable social values and as devices for Jane Austen to create scenes of social intercourse. Travel, as shown in Chapter IV, reveals metaphoric associations which define emotion. In this chapter I will look more closely at the ways in which carriages and travel are part of the fabric of the novels' form and meaning. Scenes from each novel will be considered because they are good illustrations of the method whereby a moral problem or idea is represented through the narrative. I will examine travel in its more general aspect as a pattern or structure within the novels to express and convey theme. Malcolm Bradbury writes: "Her language is very little figurative, or symbolic, or psychological; it takes society into consciousness, and consciousness into society, letting the characters distil virtue out of a very possible and recognizable world."[1] As each young woman, the central character of each novel, travels from place to place, she faces problems which must be and are eventually resolved. As readers, we experience the anguish of each journey and are led emotionally and intellectually to the moral and thematic conclusion of the novel. Catherine Morland, Marianne Dashwood, Elizabeth Bennet, Fanny Price, Emma Woodhouse, all, in the course of the novels, make journeys of education and maturity. The structure of the journeys of each novel is a rhetorical "guide" that is used consciously and skillfully by Jane Austen to persuade her reader to a particular view of the moral

problems of the novel.

In Northanger Abbey, Jane Austen has in at least one instance defined a moral problem by representing it in a dramatic action. The narrator's analysis of the problem is illustrated by the description of the scene. Catherine Morland's decision whether or not to go with John Thorpe on a drive to Blaize Castle, as was mentioned in the previous chapter, is a difficult one to make. There are good reasons to stay and apparently good reasons to go. Because of the rain there may be no point in staying, yet she has made an appointment with the Tilneys and has an obligation to stay. Catherine's attempt to weigh the arguments fails, partly because Thorpe lies to her and brow-beats her and partly because she is not an experienced decision-maker. Five paragraphs narrate the incident, from Catherine's stepping into the carriage to James Morland's suggestion that they turn back. In the first paragraph, Catherine's indecision is reported by the narrator. It begins: "Catherine's feelings, as she got into the carriage, were in a very unsettled state; divided between regret for the loss of one great pleasure, and the hope of soon enjoying another, almost its equal in degree, however unlike in kind" (NA, 86). The second paragraph describes the movement of the carriage down the street and Catherine's thoughts:

> They passed briskly down Pulteney-Street, and through Laura-place, without the exchange of many words. Thorpe talked to his horse, and she meditated, by turns, on broken promises and broken arches, phaetons and false hangings, Tilneys and trap-doors.
>
> (NA, 86-7)

The alliteration within the coupling of items representing each side of her dilemma emphasizes Catherine's muddled state of mind. At this

point, Thorpe draws Catherine's attention to the street and she sees the Tilneys walking the other way.

> Catherine looked round and saw Miss Tilney leaning on her brother's arm, walking slowly down the street. She saw them both looking back at her. "Stop, stop, Mr. Thorpe," she impatiently cried, "it is Miss Tilney; it is indeed. -- How could you tell me they were gone? -- Stop, stop, I will get out this moment and go to them." But to what purpose did she speak? -- Thorpe only lashed his horse into a brisker trot; the Tilneys, who had soon ceased to look after her, were in a moment out of sight round the corner of Laura-place, and in another moment she was herself whisked into the Market-place.
>
> (NA, 87)

In this paragraph, Catherine's dilemma becomes external. Her choices are before her, yet because she has already chosen, she has no control over the movement. The scene, Catherine looking back to the Tilneys while being driven on by Thorpe, shows in this moment her moral problem. The next paragraph relates Catherine's return to an inner musing over her decision. This technique becomes much more pervasive and subtle in the later novels.

Catherine's travels in Northanger Abbey are essentially a rejection of specific delusions of literature and life. Her departure from Fullerton is marked by a rejection of the clichés of novels of sensibility. Mrs. Morland does not give Catherine "cautions against the violence of such noblemen and baronets as delight in forcing young ladies away to some remote farm-house . . ." (NA, 18) because she knows nothing of such events. The narrator states:

> Every thing indeed relative to this important journey was done, on the part of the Morlands, with a degree of moderation and composure, which seemed rather consistent with the common feelings of common life, than with the refined susceptibilities, the tender emotions which the first separation of a heroine from her family ought

> always to excite . . .. Under these unpromising auspices, the parting took place, and the journey began. It was performed with suitable quietness and uneventful safety. Neither robbers nor tempests befriended them, nor one lucky overturn to introduce them to the hero.
>
> (NA, 19)

Catherine's stay at Bath is an attempt on Jane Austen's part to create a language of social intercourse and criticism. The characters meet at balls and plays, go for walks and carriage rides, and discuss novels, love, the picturesque and grammar. Jane Austen presents the "common feelings of common life." Catherine must learn that some people misrepresent themselves in order to impose on others. Her relationship with Isabella Thorpe is painful for her but enlightening. Catherine travels to Northanger, where her preconceptions gathered from Gothic romance are exorcised, though the "real" world is shown to contain its own terror. Alan McKillop has written: "In the Bath chapters it was the novelist who was pointing out the disparities between literature and life; now it is Catherine herself who is illustrating these disparities by trying to find Gothic romance in the Midlands."[2] Catherine's first impression of Northanger Abbey, as she and Henry drive into the grounds, illustrates the general movement of the novel from delusion to reality:

> As they drew near the end of their journey, her impatience for a sight of the abbey -- for some time suspended by his conversation on subjects very different — returned in full force, and every bend in the road was expected with solemn awe to afford a glimpse of its massy walls of grey stone, rising amidst a grove of ancient oaks, with the last beams of the sun playing in beautiful splendour on its high Gothic windows. But so low did the building stand, that she found herself passing through the great gates of the lodge into the very grounds of Northanger, without having discerned even an antique chimney.
>
> (NA, 161)

Catherine continues to be disappointed as she finds that the Abbey is a modern home. From Fullerton, to Bath, to Northanger and back to Fullerton, Catherine encounters new experiences which force her to reassess her perceptions of life.

At the beginning of Chapter IV, I discussed the description of Mrs. Jennings' drive to London with Marianne and Elinor. The description presents in a very concise manner the essential moral problem in the novel. It focuses on Marianne's willfulness and absorption in feeling in contrast with Elinor's sense of the need for personal restraint and social responsibility. The journey to London is the means for defining the problem, and the scenes in London work through the implications of the problem. The stopover at Cleveland during Marianne's sickness allows for the purgation of the excesses of sensibility. Marianne returns to Barton a much more mature person. The journeys throughout the novel are a means for exploring and resolving the problem of sensibility.

Elizabeth Bennet's walk to Netherfield was mentioned in Chapter II because of her impropriety. The walk also introduces the major themes of the novel. A. Walton Litz has written:

> As Darcy and Elizabeth are first presented to us they sum up most of the conflicting forces in Jane Austen's early fiction. Elizabeth possesses the illusion of total freedom; she looks to nature, rather than society or traditional authority, for the basis of her judgements. She is self-reliant and proud of her discernment, contemptuous of all conventions that constrict the individual's freedom. Darcy, on the other hand, is mindful of his relationship to society, proud of his social place, and aware of the restrictions that inevitably limit the free spirit. Together they dramatize the persistent conflict between social restraint and the individual will, between tradition and self-expression.[3]

Elizabeth walks because she finds her mother's sense of decorum ridiculous and unnecessarily restrictive: " 'How can you be so silly,' cried her mother, 'as to think of such a thing, in all this dirt! You will not be fit to be seen when you get there' " (PP, 32). When Elizabeth gets to Netherfield, the conventional view of a young lady's walk alone through fields is represented by Miss Bingley and Mrs. Hurst. Bingley's reaction of uncritical kindness and warmth shows him to be compatible with Jane, who shares these qualities. Against this background we see Darcy and Elizabeth:

> She was shewn into the breakfast-parlour, where all but Jane were assembled, and where her appearance created a great deal of surprise. -- That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss Bingley; and Elizabeth was convinced that they held her in contempt for it. She was received, however, very politely by them; and in their brother's manners there was something better than politeness; there was good humour and kindness. -- Mr. Darcy said very little, and Mr. Hurst nothing at all. The former was divided between admiration of the brilliancy which exercise had given to her complexion, and doubt as to the occasion's justifying her coming so far alone. The latter was thinking only of his breakfast.
>
> (PP, 32-3)

Elizabeth's walk is a demonstration of her rebellion against social conventions. Given her family and companions within the Meryton district, the reader is sympathetic. Elizabeth's display of energy, health and self-assertion is welcome not only to the reader but to Darcy who is attracted to her personality. But Darcy sees not only her personal claims, but the social claims. His experience of society is much greater than Elizabeth's and he understands the need for prudence and restraint. Elizabeth's rebellion against her limited society and Darcy's conflict

between his desire for Elizabeth and his sense of his "social place" begin the major thematic conflict of the novel.

The thematic conflict progresses within the structure of the journeys. Elizabeth's trip to Hunsford takes her out of her home surroundings and prompts her to think about society in a more objective manner. She forms a realistic opinion of Charlotte's marriage and she must learn to suffer Lady Catherine though she despises her. Darcy's proposal, the consequent argument and Darcy's letter provoke Elizabeth into a recognition of the limitation of her point of view. She can no longer allow herself to be deceived about Wickham; she must acknowledge Darcy's criticism of her family and she now begins to perceive Darcy's real character. On the other hand, Darcy must recognize that his sensitivity about Elizabeth's social inferiority is a false pride, that her personal merits make her his equal. By meeting together on relatively neutral ground, that is, away from the direct emotional influence of each of their homes, they can both begin to move toward a just estimation of each other's character.

Though Elizabeth learns a great deal at Hunsford, she is still unpersuaded of Darcy's real nature. Her trip into Derbyshire, to Pemberley, is described through the medium of the carriage's approach to the house through the park:

> The park was very large, and contained great variety of ground. They entered it in one of its lowest points, and drove for some time through a beautiful wood, stretching over a wide extent.
>
> Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half a mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by

> Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound . . .. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt, that to be mistress of Pemberley might be something!
>
> (PP, 245)

Elizabeth now feels a great deal of respect and admiration for the owner of the estate and can feel well-disposed toward marriage. She later half-jokingly tells Jane that her feelings for Darcy changed when she first saw " 'his beautiful grounds at Pemberley' " (PP, 373). But Elizabeth's progression of feeling corresponds to her new understanding of society. She now conceives of a society which does not suffer from the limitations of Meryton. Alistair Duckworth says of Elizabeth's impression:

> There is perhaps something here, too, of a Shaftesburian recognition that excellent aesthetic taste denotes an excellence of moral character. Thus, when Elizabeth comes to exclaim to herself that "to be mistress of Pemberley might be something" (245), she has, we might conjecture, come to recognize not merely the money and the status of Pemberley, but its value as the setting of a traditional social and ethical orientation, its possibilities -- seemingly now only hypothetical -- as a context for her responsible social activities.[4]

Tony Tanner argues that the journey continues into the house until Elizabeth stands before the large portrait of Darcy. "Standing before the large and true image of the real Darcy, Elizabeth has in effect completed her journey. When she next meets the original, outside in the grounds, she is no longer in any doubt as to his true worth."[5] Tanner's argument is a fruitful one because it shows the relation between the man and the estate and between Elizabeth's emotional life and the

thematic structure of the novel. Darcy's trips to London express his new understanding of the Gardiners and of his social responsibility. He no longer has any "improper pride." To quote Duckworth's summary of theme: "Only when Elizabeth recognizes that individualism must find its social limits, and Darcy concedes that tradition without individual energy is empty form, can the novel reach its eminently satisfactory conclusion."[6]

All the major characters gather in the final chapters at Longbourn in order to complete the requirements of plot. Bingley and Jane are brought together and Darcy and Elizabeth acknowledge their feelings for one another. The scenes at Longbourn also show Elizabeth's superior understanding in relation to her parents and sisters. Even Mr. Bennet and Jane are only sympathetic bystanders ready to be taken into Elizabeth's greater awareness. It is also important to see Darcy in a social situation again; he is still awkward and silent. Elizabeth must initiate the conversation which allows Darcy to renew his proposal. Elizabeth finds that Darcy "had yet to learn to be laught at . . ." (PP, 371). By placing Elizabeth and Darcy once again in a social setting, Jane Austen can show both their superiority and their imperfections.

In Mansfield Park, we find that the major characters' attitudes toward travel become an index for the moral structure in the novel. As with emotion, the metaphoric qualities of travel have been linked inseparably with the moral natures of the characters. The assumption must first be granted that Mansfield is the moral centre of the novel. Most of the action of the novel occurs in and around Mansfield. As we

see the characters travel to and from Mansfield, the sense of Mansfield as a quiet, ordered and civilized home grows. Fanny has always thought during her years at Mansfield that Portsmouth is her real home. But when she finally returns to the Price home, she is shocked by the careleesness and disorder. Fanny

> could think of nothing but Mansfield, its beloved inmates, its happy ways. Every thing where she now was was in full contrast to it. The elegance, propriety, regularity, harmony -- and perhaps, above all, the peace and tranquillity of Mansfield, were brought to her remembrance every hour of the day, by the prevalence of every thing opposite to them here.
>
> (MP, 391)

Tony Tanner comments on Fanny's recognition: "Fanny is idealizing Mansfield (Mrs. Norris, for instance, is nastier than anyone in the Portsmouth house); but that is only to say that she is discovering the true symbolic value of all it stands for."[7] It is symbolic in the sense that its cultural characteristics are explicitly connected to its moral qualities. But all aspects of Mansfield are evident in the narrative world. The characters are ranged in relation to the still centre of Mansfield.

Henry and Mary Crawford present one extreme attitude, each having a facility for movement, travel and change. When Mary first arrives at the Parsonage, she is indignant that she cannot hire a wagon to convey her harp to her new residence. Edmund attempts to explain the importance of the hay harvest, but to no avail. Mary concludes:

> 'I shall understand all your ways in time; but coming down with the true London maxim, that every thing is to be got with money, I was a little embarrassed at first by the sturdy independence of your country customs. However, I am to have my harp fetched tomorrow. Henry, who is good-nature itself, has offered to fetch it is his barouche. Will it not be honourably conveyed?'
>
> (MP, 58-9)

Mary defines a fundamental conflict within the novel. Mansfield represents traditional rural values centred in the cultivation of the land. London represents values based on paper money and speculation. The new values that the Crawfords bring to Mansfield are superficial, rootless and transient. "To anything like a permanence of abode, or limitation of society, Henry Crawford had, unluckily, a great dislike . . ." (MP, 41). Henry's freedom prevents him from having a relation to or a role within society. Mary learns to ride horseback effortlessly, while Fanny must proceed slowly and carefully (cf. MP, 68-70). Edmund remarks to Fanny: " 'She rides only for pleasure, you for health' " (MP, 70). Edmund does not yet realize that all Mary's actions are motivated by a desire for pleasure. He knows that Fanny acts only in a serious, ethical manner. His contrast tells the reader much more than he himself yet knows. This ease of movement becomes evidence of detail to support Lionel Trilling's statement: "In Mary Crawford we have the first brilliant example of a distinctively modern type, the person who cultivates the style of sensitivity, virtue, and intelligence."[8]

The influence of the Crawfords leads both Maria and Julia Bertram away from Mansfield, and its sense of order, to London. They each make a journey which provides the evidence for a final judgment of them. Maria runs away with Henry, destroying both their chances of happiness. Julia elopes with Mr. Yates, which marks her as not unrepentant, but rather as trifling and foolish. They have both taken part in unregulated journeys which are signs of an absence of moral restraint.

The theatricals at Mansfield have been the subject of much analysis. During this time chaos threatens to disrupt the order

of Mansfield. The background for the theatricals is Sir Thomas's journey to Antigua and his sudden, unexpected return at a climactic moment. Sir Thomas's journey signals his temporary surrender of his traditional authority.[9] When he returns, the house returns quickly to its normally tranquil, harmonious state.

Edmund's moral nature is indicated in part by the fact that he has no carriage. He is unpretentious and uninterested in travel as a source of pleasure and variety. Edmund is attracted to and misled by Mary Crawford and his infatuation leads him to travel to London to meet her, "a journey which he was looking forward to, with the hope of its fixing his happiness for ever" (MP, 373). But, as it turns out, his journey shows him what he could not see at Mansfield. He has wanted to believe Mary is a moral person, but his final conversation with her, about Henry's and Maria's elopement, shows him that she is governed by style rather that principle. He returns to Mansfield free now to begin his profession and to fall in love with Fanny.

Fanny Price is, of course, the morally superior character in the novel. Mention has been made of her difficulty with horseback riding. Her delicate nature makes it dangerous for her to walk the short distance of half a mile from Mansfield to the Parsonage (cf, 71-3). The walk that the young people take at Sotherton provides an excellent illustration of contrasting attitudes to movement. Fanny begins by walking with Edmund and Mary and they decide to sit and rest because Fanny has become fatigued. But Mary resists the tranquillity.

> 'I shall soon be rested,' said Fanny; 'to sit in the shade on a fine day, and look upon verdure, is the most perfect refreshment.'

> After sitting a little while, Miss Crawford was up again. 'I must move,' said she, 'resting fatigues me. -- I have looked across the ha-ha till I am weary. I must go and look through that iron gate at the same view, without being able to see it so well.'
> (MP, 96)

Fanny's peaceful temperament distresses Mary's love for idle movement. Edmund and Mary walk off arguing about distance and presumably ordination and, implicitly, the possibility of their marriage, while Fanny sits quietly. Fanny then witnesses Henry's and Maria's indiscretion and feels with Mr. Rushworth's disappointment. As the others pursue their various interests, Fanny's stillness masks the intensity of her thought and judgment. Her actions are morally serious while those of the others are opportunistic and self-seeking.

Fanny travels to Portsmouth, albeit not by her own choice, and, as has been mentioned, recognizes that Mansfield and not the Price household is her real home. Her trip is also important for another reason, as Duckworth has noted: "ultimately Fanny's presence in Portsmouth is less important than her absence from the Park. While Fanny is at Portsmouth, the Bertrams and the Crawfords fulfill the destinies foreshadowed by their previous actions during the play."[10] Sir Thomas had elevated Fanny to a position of respect after his return from Antigua, but much of his estimation rests on the fact that Fanny has received a proposal of marriage from a wealthy young man. When she refuses to marry Henry, Sir Thomas thinks she must be taught to value "the elegancies and luxuries of Mansfield Park . . .. It was a medicinal project upon his niece's understanding which he must consider as at present diseased" (MP, 369). In her absence the truth of her under-

standing is revealed to Sir Thomas. Her absence reveals the rightness of her presence at Mansfield. Lady Bertram's sense of Fanny's absence is heartfelt. Fanny's return moves her to an uncharacteristic exertion. "Fanny had scarcely passed the solemn-looking servants, when Lady Bertram came from the drawing room to meet her; came with no indolent step; and, falling on her neck, said 'Dear Fanny! now I shall be comfortable' "(MP, 447). Fanny returns as an acknowledged and respected member of the family.

Jane Austen usually provides extremes in her novels by which to measure the ideal. The Crawfords display an excessive ease of movement and Lady Bertram is a character of ridiculous repose. While Fanny's stillness contains a great strength of mind, feeling and judgment, Lady Bertram's repose reveals a vacuous tranquility. Discussing two of Mansfield's values, "quietness" and "repose", Tanner writes: "Lady Bertram is a travesty of those values. She is utterly inert, unaware, and entirely incapable of volition, effort or independent judgement. She is of course an immensely amusing character: but she also reveals the Mansfield values run to seed."[11]

The structure of the journeys in Mansfield Park can, then, be thought of spatially. With Mansfield as the centre, the characters travel outward to the periphery, primarily London and Portsmouth.[12] Edmund and Fanny each journey from the centre to an extremity to gain a renewed sense of place at Mansfield. The Crawfords move from London to Mansfield but their vanity draws them back to London. Their influence draws Maria and Julia away from Mansfield, Maria much farther than Julia.

Tom Bertram begins on the periphery but his illness draws him to the quiet of Mansfield. Sir Thomas presides at Mansfield except for his Antigua trip which endangers the order of Mansfield. Edmund and Fanny return as vital spirits at Mansfield, while Lady Bertram reposes dully. It is a profoundly conservative structure: Mansfield is quiet and harmony; London is movement, change and chaos.

A. Walton Litz has written: "The basic movement of Emma is from delusion to self-recognition, from illusion to reality."[13] As with incidents in the earlier novels, Mr. Knightley's and Emma's arrival at the Coles' dinner party represents in a vital way the major theme of the novel. The exchange is brief and warrants quotation.

> [Emma] followed another carriage to Mr. Cole's door; and was pleased to see that it was Mr. Knightley's; for Mr. Knightley keeping no horses, having little spare money and a great deal of health, activity, and independence, was too apt, in Emma's opinion, to get about as he could, and not use his carriage so often as became the owner of Donwell Abbey. She had an opportunity now of speaking her approbation while warm from her heart, for he stopped to hand her out.
>
> 'This is coming as you should do,' said she, 'like a gentleman. -- I am quite glad to see you.'
>
> He thanked her, observing, 'How lucky that we should arrive at the same moment! for, if we had met first in the drawing-room, I doubt whether you would have discerned me to be more of a gentleman than usual. -- You might not have distinguished how I came, by my look or manner.'
>
> (E, 213)

Emma's concern for decorum causes her to confuse the sign or appearance of gentility for the substance. Her argument is that the carriage makes Mr. Knightley a gentleman. But Mr. Knightley is conscious of her mistake and attempts to humour her into understanding by continuing Emma's argument about appearance. Emma's reply shows not only her good

humour but her persistence in her folly. She says: " 'There is always a look of consciousness or bustle when people come in a way which they know to be beneath them. You think you carry it off very well, I dare say, but with you it is a sort of bravado, an air of affected unconcern; I always observe it whenever I meet you under those circumstances' " (E, 213-4). The major irony here is that the qualities which cause Mr. Knightley to walk rather than ride in his carriage, his "health, activity and independence" are qualities that we are to admire as attributes of a true gentleman. Emma cannot see them because of her awareness of appearance.

The irony of their arrival is compounded by Mrs. Weston's suggestion that Mr. Knightley has used his carriage only to convey Jane Fairfax, whom he presumably loves. Emma contradicts this argument by citing Mr. Knightley's good character, but remains unconscious of her real motive for doing so. In effect, she defines the qualities that make him a gentleman. She says: " 'I know no man more likely than Mr. Knightley to do the sort of thing -- to do any thing really good-natured, useful, considerate or benevolent' "(E, 233). But Emma reveals a personal motive for her argument in her emotional response: " 'Mr. Knightley must not marry!' "(E, 224) She has now corrected her mistake regarding Mr. Knightley's motive for using his carriage, but reveals a more profound error of perception. She does not know Mr. Knightley's feelings for herself, nor will she recognize her own feelings for him. The movement of this passage is representative of the novel. Emma's progress toward self-knowledge occurs as she witnesses a series of short trips, either

her own or those of others, and must then attempt to perceive the truth of each journey. Emma observes the journeys of Mr. Elton, Frank Churchill and Mr. Knightley and her attempts to understand these journeys become a movement from partial knowledge to a greater but still partial knowledge until she recognizes her own feelings and interests. When John Knightley warns Emma, on the day of the Weston Christmas party, that Mr. Elton is in love with her, Emma's thoughts define the ironic movement of the novel: "she walked on, amusing herself in the consideration of the blunders which often arise from a partial knowledge of circumstances, of the mistakes which people of high pretensions to judgment are for ever falling into; and not very well pleased with her brother for imagining her blind and ignorant, and in want of counsel"(E, 112). Journeys, including Emma's ride with Mr. Elton, her trip to the Martins' and her attempt to take Jane Fairfax for a drive, become structural points on Emma's progress toward self-recognition.

In Emma, as in Mansfield Park, attitudes toward travel and movement provide an index by which the reader is led to an understanding of theme. The principal contrast is between Mr. Woodhouse and Mr. Knightley. Mr. Woodhouse thinks of the half mile to Randalls as a serious and difficult journey and has not been to Donwell Abbey, almost a mile away, in nearly two years (E, 356).[14] When Emma travels home alone from Mr. Elton's after the Westons' dinner party, her father "had been trembling for the dangers of a solitary drive from Vicarage-lane -- turning a corner he could never bear to think of -- and in strange hands -- a mere common coachman -- no James . . ." (E, 133). The source

of Mr. Woodhouse's fear of movement is that he "hate[s] change of every kind" (E, 7). The narrator states: "having been a valetudinarian all his life, without activity of mind or body, he was a much older man in ways than in years . . ." (E, 7). At every point in the novel, Mr. Woodhouse's impulse is toward stasis: no change whether physical, emotional or intellectual.

The contrast between Mr. Woodhouse and Mr. Knightley is made explicit in the first chapter. Mr. Knightley has walked to Hartfield after a few days absence in London. The dialogue shows the contrast:

> 'It is very kind of you, Mr. Knightley, to come out at this late hour to call upon us. I am afraid you must have had a shocking walk.'
> 'Not at all, sir. It is a beautiful, moonlight night; and so mild that I must draw back from your great fire.'
> 'But you must have found it very damp and dirty. I wish you may not catch cold.'
> 'Dirty, sir! Look at my shoes. Not a speck on them.'
> 'Well! that is quite surprizing, for we have had a vast deal of rain here. It rained dreadfully hard for half an hour, while we were at breakfast. I wanted them to put off the wedding.'
> (E, 10)

Mr. Knightley's healthy unconcern is expressed in a characteristically abrupt manner. For him it is a topic too trivial for discussion. Mr. Woodhouse's concern is obviously excessive and irrational. His mind moves naturally from the "vast deal of rain" to his discomfort caused by the Weston marriage. When the bad weather after the Westons' Christmas dinner provides Mr. Elton with a good excuse for not visiting Hartfield and Emma for not attending church, Mr. Knightley "whom no weather could keep entirely from them" (E, 139) has no qualms about

walking to Hartfield. Mr. Woodhouse's response to his visit unconsciously focuses on Mr. Elton's sudden absence: " 'Ah! Mr. Knightley, why do not you stay at home like poor Mr. Elton?' " (E, 139). References such as this prepare the reader for Mr. Knightley's love for Emma. His exertion is to some extent an expression of his feeling for her. Throughout the novel, the reader is made aware of Mr. Knightley's industrious activity by such incidents as his horseback ride to Kingston (E, 244) and the reminder of his frequent trips to Hartfield: "[h]e had walked up one day after dinner, as he very often did, to spend his evening at Hartfield" (E, 344).

When Emma first reflects upon the knowledge that she loves Mr. Knightley, she weighs, hypothetically, the claims of the two men and decides that no change should take place among them because of her father's temperament:

> Could she be secure of that, indeed, of his never marrying at all, she believed she should be perfectly satisfied. -- Let him but continue the same Mr. Knightley to her and her father, the same Mr. Knightley to all the world; let Donwell and Hartfield lose none of their precious intercourse of friendship and confidence, and her peace would be fully secured. -- Marriage, in fact, would not do for her. It would be incompatible with what she owed to her father, and with what she felt for him. Nothing should separate her from her father.
> (E, 416)

The chapters that follow Emma's and Mr. Knightley's professions to each other of course show that Emma's mind can be persuaded otherwise, though Mr. Woodhouse must be frightened into thinking a vigorous man about the house is necessary before Emma feels easy about the marriage. The contrast between the two men provides a rhetorical

background for the thematic structure of the novel. Hartfield and Mr. Woodhouse represent traditional values that have become stagnant and impotent. The inability to accommodate change has caused Mr. Woodhouse to withdraw into neuroses. It is possible to imagine a character much like Emma, but without her vigour, withdrawing from the shocks occasioned by the conflict between her delusions and the real world into a mental, emotional state similar to Mr. Woodhouse's. But Emma's natural exuberance allows her to grow and respond to the shocks of recognition. It is fitting, then, that she should learn from, and fall in love with, a man who represents the same health and vitality.[15] Together they will affirm and regenerate the traditional values of their society.

If Mr. Knightley represents the ideal of activity and movement, then Frank Churchill's many journeys to Highbury are excessive. His trips are self-serving, as shown in Chapter IV, and are representative of his deceptions. He pretends to be visiting the Westons and to be seriously interested in Emma, while his main purpose is always to see Jane Fairfax. The extreme example of excessive behaviour is Mr. Suckling. Mrs. Elton reports to Mr. Weston: " 'You would be amazed to hear how my brother, Mr. Suckling, sometimes flies about. You will hardly believe me -- but twice in one week he and Mr. Bragge went to London and back again with four horses' "(E, 306). There is no doubt that Mr. Suckling and Mrs. Elton are thoughtless people.

Anne Elliot, at the beginning of Persuasion, is faded, without influence and without a real home. She had been persuaded by her friend, Lady Russell, seven years earlier to give up her engagement to

Captain Wentworth. Now she appears to have little to hope for the future. Her father's and sister's vanity exclude her from their society. Her intelligence places her far above them, yet she is alone. The description of Anne in the opening chapter states the problem:

> Mary had acquired a little artificial importance, by becoming Mrs. Charles Musgrove; but Anne, with an elegance of mind and sweetness of character, which must have placed her high with any people of real understanding, was nobody with either father or sister: her word had no weight; her convenience was always to give way; -- she was only Anne.
>
> (P, 5)

This description of Anne makes a distinction that places the major thematic concerns of the novel in line with the earlier Austen novels. Anne, like Fanny, is of an unquestionably superior moral character yet socially without a place; she is nothing. Her problem is to find an expression or role for her character within a social group. She must find a way to make her character known. The problem is of course seen through her relationship with Captain Wentworth. The conflict is worked out structurally as Anne travels from Kellynch Hall, now no longer her home, to Uppercross, to Lyme Regis, to Kellynch Lodge and finally to Bath.[16]

At Uppercross, Anne and Wentworth meet for the first time after a separation of seven years. Mary relates to Anne Wentworth's opinion of her, that her looks are "altered beyond his knowledge" (P, 60). This statement leads Anne to conclude that "her power over him was gone for ever"(P, 61). The cause for Wentworth's harsh judgment is that he feels Anne had betrayed him. He believes Anne to be of a weak, "yielding" character; she had been persuaded by Lady Russell not to marry him.

As their stay at Uppercross progresses, Wentworth begins to see Anne anew. Anne's moral and emotional stability make her a necessary companion for Mary who must be cheered and placated. She is a valuable conciliator between the two houses at Uppercross and between Charles and Mary. She becomes a nurse and mother-figure for Mary's children. She is taken for granted by all the people, except finally by Wentworth. When he takes young Charles off her back and when he hands her into the Croft gig, he is silently acknowledging his respect for her position at Uppercross.

The sudden panic caused by Louisa's fall at Lyme Regis elicits from Wentworth a probably involuntary praise of Anne's character. When the accident occurs, he immediately looks to Anne for assistance (P, 110). He then suggests to the others that Anne stay as Louisa's nurse: " 'no one so proper, so capable as Anne!' " (P, 114) Wentworth's recognition of Anne's superior character is matched at Lyme Regis by his reawakened romantic interest. The weather has restored "the bloom and freshness of youth" (P, 104) to Anne's features and Mr. Elliot, then unknown, looks at her "with a degree of earnest admiration" (P, 104).

> Captain Wentworth looked round at her instantly in a way which shewed his noticing of it. He gave her a momentary glance, -- a glance of brightness, which seemed to say, 'That man is struck with you, -- and even I, at this moment, see something like Anne Elliot again.'
>
> (P, 104)

Wentworth's new knowledge of Anne's moral nature is complemented by his renewed love for her. Anne's short stay with Lady Russell at Kellynch Lodge provides an opportunity for Wentworth to inquire particularly about Anne and to praise her conduct at Lyme, showing her

that she is in his thoughts (P, 126).

At Bath, as the incident in the shop discussed in Chapter III shows, Wentworth is now seeking to become reacquainted with Anne. But William Elliot's presence becomes a block between them. This dilemma allows Jane Austen to show Anne actively asserting her character, her principles and her love.[17] In the hotel room, Anne talks with Captain Harville about love, while Wentworth sits nearby, listening. The argument allows Anne to state: " 'All the privilege I claim for my own sex (it is not a very enviable one, you need not covet it) is that of loving longest, when existence or when hope is gone' " (P, 235). Anne knows Wentworth is listening and her statement functions as an indirect declaration of love. It prompts Wentworth to write a note to Anne, renewing his proposal to her. The awkward social situation at Bath has allowed Anne to display her strength of character. She has shown herself to be of real moral consequence. As Anne progresses toward a social role, Wentworth's love for her is renewed. At Bath, the moral and emotional movements join when Anne defends woman's constancy in love.

As Anne grows through the novel, she dissociates herself from the moribund social position her father and sister represent. Her marriage with Captain Wentworth aligns her with the Navy people whose values she has learned to respect. At Uppercross she has had the example of the Crofts and at Lyme of the Harvilles. As Wentworth's wife, she is part of this social group. Early in the novel, a description of travel is emblematic of marriage as it is seen within this group.

After Wentworth helps Anne into the Croft gig, they set out toward Uppercross. Mrs. Croft has had to shout a warning that they are about to hit a post.

> But by coolly giving the reins a better direction herself, they happily passed the danger; and by once afterwards judiciously putting out her hand, they neither fell into a rut, nor ran foul of a dung-cart; and Anne, with some amusement at their style of driving, which she imagined no bad representation of the general guidance of their affairs, found herself safely deposited by them at the cottage.
> (P, 92)

Like the Crofts, the Wentworths will live a transient life, represented here by the Croft gig, without a traditionally established social position. But Anne has shown her strength of character and the traditional moral principles upon which she will act. Considering the way Wentworth admires and respects Anne, we can surmise that she will guide the course of their life together in much the same way Mrs. Croft steers the carriage. The tone of the passage also suggests that though their marriage faces the danger of "quick alarm" and anxiety, it will be a spirited, active and happy marriage. The Wentworth marriage becomes a new resolution between personal worth and social position in the Austen novels.

Travel in Jane Austen's novels forms a pattern that indicates to some extent the thematic structure of the novels. Journeys can define the stages in the development of a thematic problem or the steps in a moral education. The link between the physical journey and its metaphorical associations is often very precise.[18] The movement from one place to another represents a very specific moral progress. In

Northanger Abbey, Pride and Prejudice, Mansfield Park, and Emma, the journeys circle around a centre of experience; traditional values are rediscovered and regenerated. In Persuasion, the journeys lead away from the centre of experience; Anne must seek a social and moral life beyond her traditional home. The shift in the structure of the journeys indicates Jane Austen's changing response to her fundamental theme: the individual's relation to society.

Chapter VI: Conclusion

Throughout this study I have felt the temptation to employ dead metaphors which pun on travel and carriages; some phrases that come to mind are: carriages are "vehicles" for showing character, carriages "convey" ideas, characters are "moved" to an emotional development, the heroines "progress" morally. It is as though Jane Austen has decided that her conceptual needs can be met by presenting metaphors in their literal sense. Her method of revitalizing stale conventions from popular fiction has been a topic within this thesis and it seems that she revitalized language on this more fundamental plane. I raise this issue as a way of returning to Jane Austen's method of representation as discussed in Chapter V. I have argued that idea or theme is represented by description or dramatic action. For example, we learn about Emma's egotism and self-delusion in part through descriptions of her carriage and the drives she takes. Our understanding of Emma's problem is complex yet precise because of the control with which Jane Austen describes travel and other types of incident. It seems that in the great novels, Pride and Prejudice, Mansfield Park and Emma, idea is the form of the subject-matter. Jane Austen has created narrative forms from which the discerning reader may elicit meaning. In her mature fiction, form and content are one. Malcolm Bradbury defines this idea more fully in a passage from which I have already quoted:

> The social world of Jane Austen's novels is not only very probable but very onerous: for those who live in the novels, for those who read them. Society -- narrow

> in social spread, formal, conventional -- is the source of expectations and the place of fulfillments: a testing ground for sense and emotion, a living centre of experience. She is not then a novelist who, in the modernist sense, structures her works for form so that the prime source of coherence is the aesthetic object as such; her form is the derivative of an elaborate rhetorical compendium, whose purpose is to elicit from a structure of carefully managed episodes and a pattern of social and emotional relationships the maximum sense of what the most sceptical mind can find of living value . . .. Her language is very little figurative, or symbolic, or psychological: it takes society into consciousness, and consciousness into society, letting the characters distil virtue out of a very possible and recognizable world.[1]

The description of the Crofts driving their gig that I have called an emblem of marriage is a good example of this method. The indirect discourse gives us Anne's understanding of driving as a "representation of the general guidance of their affairs" (P, 92). From the specific language of the description the reader draws conclusions about the emotional and moral lives of the Crofts. Characteristics of this emblem are complemented, extended and complicated by observations that can be deduced from other incidents. While driving with Henry Tilney, Catherine Morland thinks: "to be driven by him, next to being dancing with him, was certainly the greatest happiness in the world" (NA, 157). Early in the novel, Henry Tilney comments: " 'I consider a country-dance as an emblem of marriage' " (NA, 76). From her observations of his dancing, his driving and other activities, she can conclude that he is the man she wishes to marry. All the other heroes and heroines in Jane Austen's novels conduct their lives in a similar manner. As readers, we experience and judge the narrative in a manner similar to the main characters' response. As we read, we feel

with and we judge the characters in such a way that we gain a rigorous and composite view of a moral life.

By focusing on one aspect of Jane Austen's subject-matter, like dancing, driving, estates, games[2] or reading, one may examine the selection of detail and its arrangement within the narrative form. Alistair Duckworth's book, The Improvement of the Estate, is fascinating to look at within this context. Descriptions of estates are an important element within the Austen novels and the subject of improvement is of intense interest to the major characters. By examining this topic as it appears, Duckworth shows the metaphoric significance of this topic as it gains force and meaning. The bounds of the topic seem to recede as the metaphoric structure becomes more and more significant and central. This is a danger, critically, because the examination may become diffuse and vague, but it also affirms the method's usefulness. But to write of selection and arrangement is to say that subject-matter is secondary. The metaphoric meanings which are associated with a particular topic obtain because of Jane Austen's language, her narrative style.

Notes

Chapter I

[1]B.C. Southam, editorial note, MW, p.314. References to Jane Austen's works are to R.W. Chapman's editions:

The Novels of Jane Austen, ed. R.W. Chapman, 5 vols., 3rd edition (London: Oxford University Press, 1933).

Minor Works, ed. R.W. Chapman (London: Oxford University Press, 1954, rpt. 1975).

Jane Austen: Letters, 1796 - 1817, selected and edited by R.W. Chapman (Oxford: Oxford University Press, 1955, rpt. 1978).

Abbreviations will be as follows:

E	Emma
Letters	Jane Austen: Letters, 1796 - 1817
MP	Mansfield Park
MW	Minor Works
NA	Northanger Abbey
P	Persuasion
PP	Pride and Prejudice
SS	Sense and Sensibility

[2]A. Walton Litz, Jane Austen: A Study of Her Artistic Development (New York: Oxford University Press, 1965), p. 93, R.W. Chapman, "Jane Austen's Methods," Times Literary Supplement, 9 February, 1922.

[3]Malcolm Bradbury, "Persuasions: Moral Comedy in Emma and Persuasion" in Possibilities: Essays in the State of the Novel (London: Oxford University Press, 1973), p. 56.

[4]Henry James, "The Art of Fiction" in Henry James: Selected Literary Criticism, ed. Morris Shapira (Harmondsworth: Penguin Books, 1968), p. 86.

[5]R.S. Crane, "Persuasion" in The Idea of the Humanities and other Essays Critical and Historical, Vol. II (Chicago: The University of Chicago Press, 1967), p. 283-302.

[6]Bradbury, p. 56-7.

Chapter II

[1]Marylian Watney, ed. and Alan Osbahr, ill., Felton's Carriages: Being a Selection of Coaches, Chariots, Phaetons, &c from A Treatise on Carriages by William Felton, Coachmaker (London: Hugh Evelyn, 1962), n.p.

[2]G.A. Thrupp, History of the Art of Coachbuilding (London: Kerby and Endean, 1877), p. 65.

[3]Watney, "Preface," n.p.

[4]Thrupp, p. 68.

[5]Thrupp, p. 75. See illustration of the gig in Thrupp, facing p. 75. Illustrations of the curricle are in Watney, ed., Felton's Carriages n.p. See NA, facing p. 127 and Margharita Laski, Jane Austen and Her World (London: Thames and Hudson, 1969), p. 101.

[6]Thrupp, p. 75

[7]Thrupp, p. 75, and illustrations facing page.

[8]See illustrations in Laski, p. 12-13, and W.A. Craik, Jane Austen in Her Time (London: Nelson, 1969), p. 113 and Watney and Osbahr, Felton's Carriages, "A Travelling Post-Chaise," n.p.

[9]W.A. Craik, p. 126.

[10]See illustration in Watney and Osbahr, Felton's Carriages, "A Crane Neck Chariot," n.p.; in SS, facing p. 386.

[11]See illustration in Laski, p. 67.

[12]Thrupp writes: "Young England, in those days especially, delighted in very lofty phaetons and fast driving. The romantic tales of this age, as well as the biographies, are full of anecdotes of adventures by upsets out of these dangerous machines, and yet of the fearful pleasure there was in driving them" (p. 73). See also illustration in Dorothy George, Hogarth to Cruikshank: Social Change in Graphic Satire (London: Allen Lane, The Penguin Press, 1967), p. 68.

[13]See Felton's description in Watney and Osbahr, Felton's Carriages, "A Large Crane Neck Phaeton," n.p.

[14]See illustration in Watney and Osbahr, Felton's Carriages, "A Landau," n.p.

[15]See MW, facing p. 458.

[16]See P, facing p. 252.

[17]See illustrations in Watney and Osbahr, Felton's Carriages, "A Town Coach," "A Crane Neck Phaeton," n.p. See illustration in PP, facing p. 412.

[18]Thrupp writes: "The tax upon four-wheeled carriages was £8 for the first, and £9 18s. for the second, but if three or more carriages were kept, the owner had to pay a tax of £11 on each carriage." p.76.

[19]Dorothy George says mail coaches were introduced as recently as 1784 (p.141) and they were perhaps not as popular around the turn of the century as they were by the 1830's and '40's.

[20]Ronald Blythe, Notes to Emma (Harmondsworth, Penguin Books, 1966), p. 471.

[21]Jane Austen's first exploration of the relation between marriage and carriages, "The Three Sisters" (MW, 57 - 71) will be discussed in Chapter III.

Chapter III

[1]Henry James, "The Art of Fiction" in Henry James: Selected Literary Criticism, ed. Morris Shapira (Harmondsworth, Penguin Books, 1968), p. 88.

[2]Q.D. Leavis, "A Critical Theory of Jane Austen's Writings, Part I" in A Selection from Scrutiny, compiled by F.R. Leavis (Cambridge at the University Press, 1968), p.7.

[3]Henrietta Ten Harmsel, Jane Austen: A Study in Fictional Conventions (The Hague: Mouton & Co, 1964), p. 35. She writes: "[Jane Austen's] irony is not a mere literary device by which words must be interpreted to mean the opposite of what they say, but rather a skillful manipulation of the plot in such a way that events turn out exactly the opposite from what is expected by the characters -- and often by the readers."

[4]Q.D. Leavis, p. 7.

Chapter IV

[1]Litz, Jane Austen, p. 150-1. A discussion of Jane Austen's use of scenery, tracing its presence in PP and E and its importance in P.

[2]A. Walton Litz, " 'A Developement of Self:' Character and Personality in Jane Austen's Fiction" in Jane Austen's Achievement, ed. Juliet McMaster (London: The Macmillan Press, 1976), p. 68.

[3]Litz, Jane Austen, p. 146 ff.: "The novel proceeds by a rhythmic alternation between what Henry James called 'picture' and 'scene:' the 'pictures,' expository passages which record Emma's thoughts and feelings, acquaint us with her personality and chart its development, while the dramatic scenes establish our hold on objective reality and furnish the materials for Emma's reflections. The key to success with this method of presentation lies in constant interaction between external and internal reality, so that we gain a double sense of dramatic events and their interpretation by an individual consciousness." Litz illustrates his analysis by examining Emma's ride with Mr. Elton and her reflection in the following chapter.

[4]R.W. Chapman, MP, p. 565: "Although lights were used (they were called moons), the state of the roads made travelling in darkness unpleasant and dangerous."

[5]See "Lesley Castle," MW, p. 112-38, for a playful argument about travel as an antidote for lovesickness.

[6]For an attempted seduction, see Ann Radcliffe, The Mysteries of Udolpho, ed. Bonamy Dobree (London: Oxford University Press, 1966), p. 349; see also Samuel Richardson, Pamela, ed. William M. Sale, Jr. (New York: Norton, 1958), p. 99 ff.

[7]See The Watsons, MW, p. 338 ff: Tom Musgrave arrives at the Edwardes' in "a neat curricle" to ask to take Emma home. "Emma felt distressed; she did not like the proposal -- she did not wish to be on terms of intimacy with the Proposer -- & yet fearful of encroaching on the Edwardes', as well as wishing to go home herself, she was at a loss how entirely to decline what he offered"(MW, 339).

Chapter V

[1]Bradbury, p. 58.

[2]Alan McKillop, "Critical Realism in Northanger Abbey" in Jane Austen: A Collection of Critical Essays, ed. Ian Watt (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1963), p. 60.

[3]Litz, Jane Austen, p. 104-5.

[4]Alistair Duckworth, The Improvement of the Estate: A Study of Jane Austen's Novels (Baltimore: The John Hopkins Press, 1971), p. 124.

[5]Tony Tanner, "Introduction" in Pride and Prejudice (Harmondsworth, Penguin Books, 1972), p. 24.

[6]Duckworth, p. 118.

[7]Tony Tanner, "Introduction," in Mansfield Park (Harmondsworth: Penguin Books, 1966), p. 13.

[8]Lionel Trilling, "Mansfield Park" in Jane Austen: A Collection of Critical Essays, ed. Ian Watt (Englewood Cliffs, N.J.: Prentice-Hall, Inc, 1963), p. 133.

[9]See Tanner, "Introduction" in Mansfield Park (Harmondsworth: Penguin Books, 1966), p. 14: "It is, significantly, during the absence of Sir Thomas, the patriarchal guardian of Mansfield, that Mary and Henry Crawford arrive; thus suggesting that the absence of the responsible law-giver of Mansfield Park makes its rural ethos vulnerable to the disruptive forces of a newer, urban world."

[10]Duckworth, p. 78.

[11]Tanner, "Introduction" in Mansfield Park, p. 17.

[12]See Duckworth's discussion of the spatial metaphor, p. 75-80.

[13]Litz, Jane Austen, p. 133.

[14]"Mr. Clifford," of the juvenilia (MW, 43-4), is likely a source for Mr. Woodhouse. Mr. Clifford has a peculiar phobia about travelling. He attempts to drive in his coach and four from Bath to London. The first day he travels from five in the morning until eleven at night and only accomplishes nineteen miles (a coach and four probably travelled ten miles an hour). "The next morning he pursued his Journey & in the course of 3 days hard labour reached Overton, where he was seized with a dangerous fever the Consequence of too violent Exercise.

Five months did our Hero remain in the celebrated City under the care of its no less celebrated Physician, who at length compleatly cured him of his troublesome Desease"(MW, 43). Mr. Clifford's sickness

resulting from movement and change and his dependance upon a doctor for an essentially emotional problem are reminders of Mr. Woodhouse's problem.

[15] See Juliet McMaster, Jane Austen on Love (Victoria: University of Victoria, 1978), p. 55-9.

[16] See Juliet McMaster, "The Continuity of Jane Austen's Novels," Studies in English Literature, Autumn(1970), 735-6.

[17] See B.C. Southam, Jane Austen's Literary Manuscripts: A Study of the Novelist's Development Through the Surviving Papers (London: Oxford University Press, 1964), for an analysis of Jane Austen's revision of the conclusion of Persuasion.

[18] In The Watsons, the physical journey and the education are explicitly one. Emma Watson has returned to her poor family after a sheltered upbringing. She is now instructed in the facts of her new life by her elder sister: "As they splashed along the dirty Lane Miss Watson thus instructed & cautioned her inexperienc'd sister"(MW, 315). The graphic description of the drive reflects the nature of Emma's education.

Chapter VI

[1] Bradbury, p. 58

[2] Alistair Duckworth, " 'Spillikins, papership, riddles, conundrums, and cards:' games in Jane Austen's life and fiction" in Jane Austen: Bicentenary Essays, ed. John Halperin (Cambridge: Cambridge University Press, 1975), p. 279-97.

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